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LATIN-AMERICANS PROTEST SPANISH-LANGUAGE PICTURES

WILL PRESENT NEW CONTRACT AT MASS MEETING

Highly optimistic reports were emanating this week from the meetings of the Actors' and Producers' branches of the Academy of Motion Picture Arts and Sciences concerning the proposed new contract for picture players, first news of which was printed exclusively in Inside Facts last week.

A subcommittee of the main committee met again this week, in a private room at the Roosevelt Hotel and with members sworn to absolute secrecy concerning some phases of the discussions.

This subcommittee will meet again next Monday for a final ironing out of several points, and then, it is planned, the proposed new contract will be presented to a mass meeting of Hollywood actors to be held in some large hall, possibly the Hollywood stadium. This meeting, it was stated, will be open to all picture actors and actresses, irrespective of whether or not they are affiliated with the Academy, with Equity, or with any other organization.

Hours of Work
 No definite date has been set for the meeting, as the framers of the new document wish to have it in absolute shape and with absolute accord among themselves before anything is submitted for public approval.

To date the main work has been on minor points, largely of a definitive nature and with a view to solidifying contractual practices in Hollywood by specific terms. All this work, it is said, has gone off with an unbroken smoothness and accord.

The main point proposed for the new contract is a limitation on the hours of work per week for freelance players, which, of course, would regulate the hours of work for contract players in the main. Some of the members of the subcommittee are known to be adverse to such a clause, but it is the general feeling that the majority will approve it. Various reports were in circulation that the majority view was for a 60-hour week, but Sam Hardy, Mitchell Lewis, indirectly intimated that this report was anias.

Committee Personnel
 The main committee, which met at dinner in the Roosevelt Hotel a week ago last Tuesday, had present Jack Warner, Irving Thalberg, Sol Wurtzel, Mike Levee, Fred Beetsom, Conrad Nagel, Lawrence Grant, Sam Hardy, Mitchell Lewis, (Continued on Page 2)



VAL VALENTE'S MUSIC

Roof Garden Cafe, San Francisco

COMEDIANS CLOSE

Brunks Comedians closed their season in San Bernardino last week, most of the company hopping into L. A.

VIRGINIA IN CAST

Virginia Bruce, Paramount contract player, has been assigned the role of the siren in Charles "Buddy" Rogers' Paramount picture, "Safety in Numbers." Three other girls assigned to the picture are Kathryn Crawford, Carol Lombard and Josephine Dunn.

FILM PREXY HERE

Amedee J. Van Beuren, president of the Van Beuren Enterprises, arrived this week from New York with Hiram S. Brown, president of the RKO studios. Van Beuren Enterprises catalogue includes "Topics of the Day," Aesop's Fables, Smitty and His Pals, and Sportlights, all distributed through Pathé, and Walter Futter's Curiosities distributed through FBO.

"Montana," M-G-M starring vehicle for Joan Crawford, has been changed to "Montana Moon."

TO BUILD THEATRE

Listed in the spring building program of Fox West Coast Theatres is a new 2000-seat theatre for San Luis Obispo. This company is already interested, with W. B. Martin, in the Elmo and Obispo theatres there. Policy will be talking pictures with the installation of projecting equipment to care for Grandeur (large size) film and buildings plans will include facilities for the handling of stage presentations.

FORESEE BARRAGE OF FEELING AS ONE RESULT

Hollywood's attempt to capitalize the great Latin-American market for talking pictures has aroused a bitterness among Latin-Americans which will culminate this week in a formal protest filed by official representatives in Los Angeles of the 21 Spanish-speaking republics of North and South America.

These representatives have got together and framed a protest to the talking picture producers of Hollywood for presentation at an early date, according to authentic information to Inside Facts.

As a result of Hollywood's present trend and decision, it is stated, there will be aroused an inevitable resentment of the Spanish-American audiences, "with a resurrection of 'political and social differences of long standing and fruitful of acute controversy,' and which may, if persisted in, 'result in disaster, financial and artistic' and 'create a situation difficult of solution and perhaps impossible of reconciliation'.

Influenced by Actors
 The trouble arises over the language used by actors in these Spanish versions. Influenced, it is claimed, by the legitimate school of Spanish actors who use what is known as "Castilian Spanish," Hollywood has decreed that Castilian shall be the standard language for talkies. This is the official court language of Spain, used by a small minority of Spanish people in Spain itself and used, it is said, not at all by Spanish-Americans, officially or otherwise.

This ruling has the effect not only of shutting out from employment a host of Spanish-American talent speaking in the idiom used by their peoples for 400 years, but also of prejudicing that have been rife almost as long, respect for which of real importance to Hollywood producers, diplomats aver.

Rodriguez Explains
 Acting for the large group that has taken the matter vitally to heart, Jose Rodriguez, well known writer and musician associated with Earle C. Anthony and his two National Broadcasting station KFI and KECA, has framed a joint letter of protest which is to be presented to the producers immediately.

This matter is not entirely confined to talking pictures," comments Rodriguez. "Radio is also concerned. I am sure that (Continued on Page 2)

YOU'LL SEE IT IN FACTS

'NEW MOON' BREAKS HOUSE RECORD

ESTELLE MATTERN

TOPS \$18,000 IN OPENING WEEK AT THE MAJESTIC THEATRE

The first week of "New Moon" at the Majestic, Louis O. Maclean and Lillian Albertson's finest musical production, broke all records for this house, topping \$18,000. At no performance during the week was there any vacant seats, it was said.

The Mason, with the Chauve-Souris in its second and last week, also did a phenomenal business, reaching the \$18,000 mark. This house is now dark with nothing scheduled for the next several weeks. The Baltimore, now showing a picture, will open in three weeks with George M. Cohan in "Gamblers."

At the Mayan, "Oh, Susanna" grossed \$16,000 and is now in its final week. Next week, "Bambina," a locally produced musical show which clicked resoundingly for three weeks in San Francisco, will be the attraction. It is featuring Nancy Wellford, Al St. John and Marie Wells.

The El Capitan has been going strong with "The BFGomberg" getting \$3800 last week. It is now in its closing chapter. Next Sunday, Mary Boland in "Ladies of the Jury" is the attraction.

At the President, Henry Duffy and the Winter close with "The Cat and the Canary" next Saturday giving way to Kolb and Dill who open Sunday in "Give and Take." The present show got \$5800 last week. Fine takings for this house.

The Hollywood Playhouse is still going very strong with "It Pays to Advertise" starring Robert McWick. They box-office \$2700 last week and are in for an indefinite run.

The Belasco is still playing "Journey's End" to fair returns, Lucile La Verne opened at the Vine St. last Sunday and reports have it that she is drawing fine houses. Last Monday the Hollywood Music Box opened with the Civic Repertory Theatre showing "And So To Bed."

Meyer Golden's Dance Fables

Featuring

ESTELLE MATTERN

and

Stuart Farrington

with

Fred Taggart—George Spanover

Dolly O'Brien

Now R. K. O. Circuit

LATIN-AMERICANS IN TALKIE PROTEST

(Continued from Page 1)
broaders will see the wisdom of giving careful and intelligent study to this far-reaching situation."

The following is the text of the communication framed for signature by the consuls and other Spanish-American leaders:

"A question of the utmost importance confronts all Spanish-speaking workers whose livelihood depends on their employment by producers of talking pictures in Hollywood.

Denied Employment

"It is reported from many and authoritative sources, that Hollywood producers of Spanish talking films have decided to employ only actors and actresses who speak the official court-language of Spain, the so-called 'Castilian Spanish.' As a result of this alleged decision, thousands of actors and actresses whose native speech is not that of the Spanish court have been denied employment.

"Assuming a ground of truth in these reports, we, the nationals of the Spanish-speaking republics of North and South America, desire to present these facts for the information and consideration of the Hollywood producers of Spanish-speaking films. Only a portion of natives of the Spanish peninsula speak the so-called Castilian. There are several distinct languages in Spain in regions where Castilian is not the language of the people—namely Basque, Catalan, Galic, Asturias, and even in Andalusia, Estremadura and other parts.

"All Spanish-speaking republics of North and South America speak and write a generally uniform language, Castilian in written form, with mod-

BOB MURPHY OPENS A 'GOOD-EATS' CHOP HOUSE

Bob Murphy, first of the m.c.'s and a big name on the Keith-Orpheum time for years, is opening a restaurant under the name of "Bob Murphy's Chop House." The Robertson Boulevard, midway between Culver City and Beverly Hills. Opening was Thursday of this week, with two sittings, the first from 1:30 to 7:30 p. m., and the other from 7:30 on.

Says Bob: "There will be no pigeon's eyeballs, no flets of hummingbirds' tongues, just the good old substantial headlined by that New England favorite of favorites, Ham and Cabbage."

Says Bob, furthermore: "To the food professionals we promise you that good old personal service."

Other Points

"3. The total population of Spain is 21,000,000.

"4. The total population of the Spanish-speaking American republics is 60,000,000.

"5. The chief market for American-made films is in the Spanish-American republics.

"6. The chief points, not susceptible to numerical representation, which should be considered by producers who wish to turn out authentic and acceptable pictures for the Spanish-American market. These include: The inevitable resentment of the Spanish-American audiences at hearing in talking films nothing but what is to them a dialect from the Iberian peninsula; a dialect furthermore, which brings up political and social differences of long standing and fruitful of acute controversies.

"7. The producers of Spanish-speaking films, we urgently recommend, should follow in all that the same procedure which is followed in English-speaking tales. No one uses actors addicted to Scotch burrs for pictures of Texas locale; nor the Oxford accent to portray the speech of Al-

FOX BUYS SAN BERDU THEATRE FROM MCKEON

Fox West Coast Theatres has purchased from the San Bernardino Theatre Holding Company, of which John McKee is president, the Fox Theatre in San Berdu. The amount involved is said to approximate \$600,000.

Seaside, a theatre of 2000 seats capacity and considered the finest in the Orange Empire, the prospect of the theatre is seven stories and seventeen offices.

Fox West Coast Theatres have been operating the theatre on a rental basis since its opening on Sept. 30.

DENIES MARRIAGE STORY
SAN FRANCISCO, Jan. 30.—Eddie Barton, star hand at the Casino, tries to deny a recent story in Inside Facts to the effect that he was recently married to Fay Childs, show girl. Only an idle rumor without foundation or truth, says Barton.

...abama; nor the Irish brogue for pictures which depict life in Dorchester. This is elementary common sense.

Result In Disaster
"No producer of intelligence, and no producer who wishes to avoid bankruptcy, would use Castilian actors in a film portraying the life of the United States or Mexican consumption; nor would they use Chilean actors who could not assume the Castilian dialect for a picture depicting a story in Burgos and intended for Castilian audiences."

"We feel, therefore, that any attempt to impose upon the talking picture audience any dialect, idiom or language, would result in disaster, financial and artistic. It causes irreparable misunderstandings between American producers and Spanish-speaking audiences; work hardships on actors and actresses of both Spanish and Ibero-American origins, and create a situation difficult of solution and perhaps impossible of reconciliation."

Directorial Deftness

The finesse of directorial touches, which rose to a great height in the days of the silent pictures, is rapidly gaining ground in the talkies. During the past week three pictures were on view which had direction of superior merit in certain of their sequences. This is noteworthy, as just now are the talkies beginning to show that straightforward direction is inferior to deft handling of camera angles, such as the silent were subject to deft handling of camera angles. The three pictures are "The Rogue Song," "Anna Christie" and "The Love Parade."

Ernst Lubitsch, director of "The Love Parade," has brought a new technique to the talkies, and one which, until overdone, as it does not will be, is extremely engaging. It is used in the picture several times, but one instance will suffice to show its substance.

The queen (Jeanette MacDonald) and a courier (Maric Chavalier) are supping together. Lubitsch was faced with the necessity of getting over a love interest, not too rapid in development and not too slow in footage. Showing the ordinary evolution of love would have been a tedious process, so the director introduced a sort of Greek chorus, compounded on the one part of cabinet ministers and on the other of two servants. Shots of them were played for comedy, keeping the picture bright, and yet at the same time their comments on what was happening in the queen's chambers, switching the scene amid the three points of the choruses and the room itself, got over with extreme rapidity.

And all with laughs. Most excellent talkie finesse.

Conel Barrymore, director of "The Rogue Song," likewise pioneered with angles of sight and sound. In one scene, directed for Lawrence Tibbett to strangle the heavy, played by Ulrich Haupt. Such a scene in sight and sound threatened to be unpleasant, but Barrymore, seeing the danger, placed a camera at one side of the scene a window through which came the modified light of night. The rest of the scene, the major portion of which was in darkness, Haupt and the room, Tibbett enters, seizes him by the throat and then falls together into his darkness, where the slaying is done. Not at all horrible, as it had been the case had it been handled otherwise, and a marked tribute to Barrymore's directorial shrewdness.

No such striking example as either of these was in "Anna Christie" but the picture had many touches which showed a marked subtlety and understanding of the possibilities of the new medium.

RADIO PICTURES GET SET FOR BIG START

George K. Spoor and P. J. Brennan, wide screen experts who recently brought the first Spoor equipment west for use at the Radio Pictures studio, are back again for New York. The equipment is now being installed at the wide screen theatre recently built on the lot.

The two experts will return for the first of "Diagrams," which will be Radio's first big screen offering. This will probably start late in February, as Bebe Daniels, the star, has another picture to do first.

Prospects are that it will be shown under mammoth stage now under construction. The first division of the stage is already completed. There will be four soundstages, all capable of handling pictures of big screen shooting.

SERENADE SICK GIRL

As a complement to Joan Arrell, musician and prima donna who is convalescing at the French Hotel, a French student, affection, Pierre Cart, violinist, who was former head of music at Paramount and J. Marc, French cellist, both of whom are at present on the music staff of Fox Studios, brought their instruments to the hospital last Sunday evening and entertained the patients with a concert, playing from Miss Cart's room. The concert lasted half an hour, the program consisting of both classic and popular numbers.

PREMIER PARTY

Dedication ceremonies will mark the formal opening of Premier Pictures Corporation's new studio on the boulevard last week. Joe Rock, president, will hold a "house-warming" which will be attended by a host of Hollywood motion picture celebrities and executives, city officials, newspaper folk and others.

KAYE IN FIFTH WEEK

Eddie Kaye, formerly with the vaude act of Manning and Kaye, and who completed the Pan time in his debut at the Coffee Dan's, is now in his fifth week as the featured attraction at the Dan's here.

WILL GO TO S. F.

Bud Murray, who staged the dances and ensembles of "Oh Susanna" operaetta at the Mayan Theatre, and Bakaleinoff, its musical director, will go to San Francisco with the show for the opening.

NEW CONTRACT TO BE TOLD MEETING

(Continued from Page 1)

Robert Edson, Lloyd Hughes, Richard Tucker and Rod La Rouge.

On the subcommittee which met at the Roosevelt Hotel Monday night, and which is drafting the preliminary report for submission to Hollywood's acting professionals are Irving Thalberg, Mike Levee, George C. Greer, Conrad Nagel, Sam Hardy, Jean Hershey and Wallace Berry.

BERT DE VORE DIES IN STEELETON FROM CANCER

Bert DeVore, age 46, died Jan. 31 at Steleton, Cal. DeVore will be remembered in the early days of the Mack Sennett when he was a comic. He was injured in a fall while making a picture, and he retired as a motion picture actor. He then joined Lew Worin in a blackface act and teamed with him for 10 years after which he went out of the road as field man for the Bert Levey vaudeville circuit. In 1926 he bought the Rainbow Theatre in Great Falls, Mont., and the following year opening a new vaudeville exchange in Sioux City, Iowa, and in Omaha, Neb.

During the early part of 1929 he went on the road as the club department of the R-K-O in Chicago. He was taken ill in August and sent to the hospital. He died after a long illness. He was a member of the Actors' Fund, for an operation he had been never fully recovered. He is survived under to two brothers. Interment was in Steleton, Pa.

JUDELLS WITH "SUSANNA"

Charlie Judells has been signed as stage director for "Oh, Susanna," now playing at the Mayan Theatre in San Francisco. The play was directed by the opening and first two weeks by George C. Greer, who recently resigned from the picture directing and writing, for which he was brought west by M-G-M.

LOOKING FOR DANCERS

The Earle Wallace Studios of Stage Dancing has begun the selection of a unit of 100 girls to appear in motion pictures at one of Hollywood's leading studios. Applications are being received for four inches high. No girls will be considered. Those who are over 18 and under 30, and who are one to three-year contracts.

NEW LINDEN RADIO CHAIN SOON

COAST STATIONS FROM CALIENTE TO SEATTLE PLANNED

SAN FRANCISCO, Jan. 29.—Rumors recently printed in Inside Facts that Adolph Linden, former head of the now defunct American Broadcasting Co., was about to make a re-entry into the radio field were apparently near confirmation this week. Scouting authentic reports from people on the inside claim that Linden has promoted sufficient capital in the East to pay off the majority of claims against A.B.C. and will again start his other activities.

Linden is expected in Seattle this week where he will begin preparations for a chain of stations made up of KJR, Seattle; KGA, Spokane; KEX, Portland; KFYA, San Francisco; KGER, Long Beach; a new station at Agua Caliente to which call letters have not yet been assigned and one other in Los Angeles. According to the reports the plans are to tie KGER in Long Beach in with the Los Angeles station to allow the new network two broadcasting channels.

Telephone companies handling transcontinental programs for the A.B.C. have been paid approximately \$90,000, the amount due them for past services. With this and other obligations wiped off Linden bids fair to make a brilliant re-entry into the field, but probably on a much more modified scale when he offered such high-grade programs over A.B.C. and ran into debts over his head.



Kathryn Irwin
With "Odds and Ends," RKO This Week

SISTER AMEE WILL MAKE A TALKIE

Aimee Semple McPherson is going to enter pictures, hallelujah! The Singing Pictures, Ltd., is the name of the new company under which the making of talkies by the blindfolded actress-preacher will operate. J. Roy Stewart and Victor Emden are to be connected with the project.

The first feature will be a super-super, so the Angelenos people said "Clay in the Potter's Hands" and is to be a story of "Clay" with variations, from a scenario and dialogue being prepared by Harvey Gates. The parts of Steve and Rose have not, it is understood, been cast. Nor is it mentioned whether a part will be written for McPherson, nor whether the high-light will be a desert swim.

The feature will not be made immediately, however. Last week Aimee appeared at Tec-Art studio and made some film and voice tests. She appeared in the well known white robe with its silver cross. She went through a series of tests for an audience and dialogue, and did it well, so it is said.

It is further said that Aimee's daughter, Roberta, will have a prominent part in the cast.

Before making the feature, however, Aimee stated that she would make a couple of short sermonettes which would be presented in her temple for an audience some time when she was not present. If they go over, they will be used in the Temple while Aimee goes to Palestine.

STEPIN WITH GANG

Stepin Fetchit, colored comedian and dancer, who has a contract with Fox expired about two months ago by failure to renew the option, has been signed for a featured part with the Hal Roach Gang. Stepin Fetchit was to do a part in a Columbia picture, but this was called off. The understanding billing of the Roach picture is to read, "Our Gang With Stepin Fetchit."

W. C. BUYS HOUSE

Fox West Coast Theatres have purchased the Hippodrome Theatre, Los Angeles. The Hippodrome is the largest theatre in Joplin, a city of 30,000. The house has a seating capacity of 1500 seats.



Gene Gary, Dick Jewel and Eddie Pope
With "Odds and Ends," RKO This Week

Those bookers who choose the talent for talking pictures would do well to interview and try out The Harmony Trio, whose picture appears above. They are a trio of unusual merit, each member possessing valuable stage experience, having played juvenile roles at various times in the East and on the Coast. Probably the most noted critic in the Northwest spoke of them in the highest regard, saying that this was undoubtedly the best harmony trio he had ever heard, playing a special compliment to their stage appearance as well as to their vocal ability. Each member is a soloist.

STARTS ON 12 FOREIGN PICTURES

Universal has started production of 12 two-reel all-dialogue and sound pictures with foreign speaking casts.

The pictures will be made in French, Italian, Spanish and Mexican, and will be short dramatic sketches and musical comedies featuring foreign stars. Paul Kohner is supervising the productions.

A musical picture, with singing in Italian, will feature Renee De Loria, concert pianist. There will be three musical pictures in Spanish, in which Andre Segura, opera singer, will be featured.

The picture in Mexican will feature Tirado, Mexican comedian; Lupita Tavor, Mexican singer, dancer and singer, recently signed to a long-term contract by Universal; Delia Megana, and Laura del Puente.

As a feature, each of the foreign language pictures will be introduced by a Universal star speaking that particular language; Laura La Plante, John Boles, Joseph Schildkraut, Glenn Tryon, Mary Nolan, Hoot Gibson and Ken Maynard.

All of the series will be filmed strictly in a foreign language and played by actors and actresses of that nationality.

NOW PLAYING LODI

Solid time, with no layoffs, is now in effect in Southern California. The solid time was in effect last a day between Los Angeles and San Diego, where they opened on Friday and five days after doing two in Long Beach, prior to going into Grauman's Egyptian, Hollywood.

SOLOMON'S BALLROOM TO OPEN AS NITE CLUB

Solomon's Ballroom on Grand Avenue changes to a night club this week under the name of Solomon's Jingle Room.

The final penny dance will no longer be in session, the new policy including a floor show of sixteen girls with Sonny Brooks' Eleven Music Masters. There will be four hours of free dancing and a free buffet lunch served nightly with a thirty-five cent admission. Matinee admission will be 25 cents. Saturday nights will be 49¢ nights, with forty-nine cents admission.

Solomon is redecorating the ballroom, following the general design of the Cocoanut Grove at the Ambassador Hotel.

BEN OPPOSITE BEEBE

Ben Lyon, Bebe Daniels' fiancé, has been selected for the leading masculine role opposite her in "Smooth as Satan," at Radio Pictures Studio. It will be directed by George Archambault.

Val Valente And Band Ace Drawing Group

Acclaimed by San Franciscans as an ace band, Val Valente and his organization currently are one of the biggest music hits in San Francisco. Valente, whose picture appears on the front page of this issue of Inside Facts, is at the famous Roof Garden Cafe, an outstanding spot among the Bay city's many night clubs.

As a result of his excellent music and attractive personality, Valente's Band is accredited as being one of the best draws in night club circles.

In addition to its popularity at the Roof Garden itself the band is a big favorite over KPCR, Val's greatest of "This is Val Valente's music" being known from San Diego to Vancouver.

Valente expects to announce a recording contract with one of the major companies in the near future.

WARNER BROTHERS BUY OF W. C. AGAIN RUMORED

A story printed exclusively in Inside Facts in the issue of January 11 in which it was stated that Warner Brothers were seeking to purchase the West Coast Theatres chain from William Fox was again to the fore this week when it was revealed in the receiver's suit in New York by Fox's attorney, Samuel Untermyer, pleading for an extension of time before Judge Frank J. Coleman, that Fox had a plan for reorganizing his corporation and raising enough money to satisfy his creditors.

According to Mrs. Susan Dryden Kuser's attorneys, who filed the action against the film magnate, it was stated that negotiations were under way to dispose of the West Coast Theatre properties for a sum said to be \$200,000,000.

Saw 'Bat' He Is Now Full Fledged Critic

SAN FRANCISCO, Jan. 30.—Show people are getting a chuckle still out of an incident of the trial here of the "Bad Babes" cast, a trial which resulted in an acquittal by a jury in seven minutes—but further raids by the police.

A doughy police officer was on the stand, so they're telling it, and the defense attorney asked him if he thought himself a competent judge of the drama.

"Sure," was the answer. "Did you see 'The Strange Interlude'?" he was asked.

"No."

"The Command to Love?"

"No."

"Lulu Belle?"

"No."

"The Road to Rome?"

"No."

"No, what have you seen?"

"The 'Bat.' I went to that 'un' cause it had a detective angle, see?"

EXECS OF PATHE SHORTS DEPT. HERE

Pathe has brought its shorts department executives from the New York offices to Hollywood, but the transplanted department has not yet been straightened around to definite form.

The transfer was in plans prior to the recent fire at the Pathe shooting headquarters in the East, but the disaster hurried the move. William Woolfenden, who was casting director in the New York office, has charge of the department at Pathe now, with Arch Healy, formerly in charge of shorts for Universal, also here.

The first of a series of two-reel music and comedy westerns which Pathe is to make has already been started, but no starting date has as yet been set for the second of the shorts. When the program gets into full swing, plans are to make 52 a year at the rate of one a week.

Various writers are now working on the forthcoming pictures.

CHANGES MADE IN PUBLIX PERSONNEL

Jerome Zigmund, former assistant manager at the Public United Artists Theatre here, was transferred this week to the Public Avalon Theatre at Grand Junction, Colorado.

Clayton Lough, former treasurer at the Paramount, replacing Usher.

PERFECTING TRANSFER

The Producers and Technicians Committee of the Academy of Motion Picture Arts and Sciences are to meet Thursday night to perfect plans for the taking over of the Technical Bureau heretofore run by the Association of Motion Picture Producers and Distributors. The Bureau is being transferred to Academy management.

PICTURE HOUSE RECORDS FALL

NEW REVUE OF 35 PEOPLE REHEARSING FOR L. A. OPENING

Roger Grey, late of the "Oh, Susanna" cast, is co-producing a revue for the Los Angeles or Hollywood opening. The date tentatively set for about three weeks but the house has not yet been selected.

Cast, which is now rehearsing at the Knights of Columbus hall in Hollywood, includes: Charles McNaughton, who divided top honors with Beryl Mercer in U. A.'s "Three Live Ghosts"; Pert Kelton, the Abernethy and Roger Grey, the latter also being stage director. A report was that negotiations were under way to have Leatrice Joy also in the cast, but whether this had or had not come to any definite result was not stated.

Total of people in the show will be between 30 and 35. Walter Willis of the Willis-Cunningham School of Dancing, is to furnish the musical ensemble which will be between 12 and 14 dancing girls, no boys.

New Reason For Duck-Out On Egan Show

Some funny reasons are given for various crimes of commission or omission in show business but the hottest alibi for ducking out on a production was presented to Tom Kress, manager of the Egan Theatre, by William Thornton who had engaged the theatre to make a production of the Irish comedy, "Playboy of the Western World."

The cast had been tentatively engaged and rehearsals were scheduled when Thornton got cold feet and in order to bolster his courage submitted the manuscript of the play, which is now having a vogue in New York, to some Catholic priests to ascertain if there was anything objectionable therein to the adherents of that faith. The priest, after a careful perusal assured Thornton that he saw no reason why the play should not be presented.

Thornton then sought the advice of one Frane Williams, said to be a producer of semi-pro and amateur plays in the small towns. Frane advised him not to do the piece because—and here it comes—"Irish people would object to seeing an Irish play performed by American actors."

When Thornton renege on his agreement with Kress, Tom observed: "I never thought of that one before. Perhaps that's the reason the English objected so strenuously to American actors playing Shakespeare."

IN TIFFANY PICTURE

Pauline Garon has been signed for a role in "Sunny Skies" at Tiffany.

"I DO NOT WANT A CENT"

The way of justice is a straight road which any man's eye may follow, but the intricacies of legal twists and turns is another matter, and one which to the layman is onerously confusing.

A case in point has been revived during the past week as one big topic of conversation in Los Angeles and Hollywood.

Of course we refer to the case of the State of California vs. Alexander Pantages, a case which, filed upon the complaint of Aileen Pringle, resulted in a long penitentiary sentence for the multi-millionaire showman.

Public memory is short, but it should not be so short as to forget that the turning point, apparently, came when Miss Pringle announced through the public prints that:

"I do not want a cent for myself; all I want is to see him punished for what he did to me."

This writer and various other members of the staff of *Inside Facts* talked to many people about the Pantages case at the time Miss Pringle made her sensational charges. On the first flash of the news the case stood:

Miss Pringle charged she had been wantonly and inexcusably attacked by Alexander Pantages;

Mr. Pantages counter-charged that the whole thing was a frame-up.

The public's opinion, insofar as *Inside Facts* could ascertain, hovered in the balance between believing the one or the other story. Pantages had just culminated a lifetime of endeavor and business acumen by disposing of the bulk of his vaudeville houses for an amount reported to be up in the many millions of dollars. Certainly a fair target for anyone who was seeking his or her financial advancement and was not overly scrupulous about how it was done. Stories circulated, true or otherwise, of strange coincidences which could not have been better set to entrap the theatrical magnate.

Public opinion hung in the balance, and not even the most zealously inclined lawyer, dry-as-dust in the search for precedents and legal sanctimony, but will admit that the public opinion, in cases played large in the press, has quite a bit to do with the outcome of certain cases.

Then came Miss Pringle's statement:

"I do not want a cent for myself; all I want is to see him punished for what he did to me."

That statement swung the balance of public opinion. Certainly, it was reasoned, charges of a frame-up fall of their own weight if the person charged so to be inclined refuses absolutely to consider any personal financial gain through the happening. And, with the case standing thus, Alexander Pantages was tried and convicted.

Now, we suppose, "new evidence," like everything else in law, is given a technical and precedential interpretation. But reckoning only in the realms of justice and not in those of law, it seems vastly unfair that, with this fact—perhaps the deciding fact—charged, Pantages should not have a new trial. Without doubting Miss Pringle's statement that she has been persuaded to the action to sue for an amount for which many men would risk their lives many times over, and an amount which has been an alchemy in which to dissolve human nature for generations, still the fact remains that this girl who "didn't want a cent" for herself is now asking \$1,000,000, and also that a friend of hers is suing Pantages for another \$500,000.

Now there were certain things in the beginning against Pantages, and those things remain, though not of legal admissibility as weighing factors. For generations there has been a feeling among lay people which easily fires into wrath against show people. And, again, Pantages is a multi-millionaire, albeit not of Los Angeles select group of millionaires and multi-millionaires. But even with these facts against him, *Inside Facts* doubts if there is a jury obtainable in the County of Los Angeles or in the State of California which would find him guilty if the defense, upon a reopened case, were allowed to ask:

"Miss Pringle, you said at one time that you did not want a cent for yourself, did you not?"

"Yes."

"You said so many times, did you not?"

"Yes."

"And now you are suing him for \$1,000,000, are you not?"

"Yes."

Legally this may be incompetent, irrelevant and immaterial, we do not know. But in the realms of justice it is certainly most pertinent, and in our opinion, and also in the opinions of all to whom we have talked, certainly it not only justifies but actually calls upon the district attorney's office to permit it to take its rightful place in the panorama of the Pantages case. The verdict might be the same, of this we again do not know, but we do know that there was a mighty weight added by that "I do not want a cent for myself," and a conviction secured when this weight was pressing down will always leave a mighty question in the minds of Californians as to whether or not a most grave injustice was done when the weighty fact was so soon to be diametrically reversed with a declaration, "I want \$1,000,000 for myself."

REYNOLDS BACK

Harrington Reynolds is back in Hollywood from a trip which included India in its itinerary.

NEW HAINES TITLE

William Haines' M-G-M picture shot under the title "Fresh From College" will be released as "The Girl Said No."

TO GO IN "IDEA"

Born and Lawrence are to go into Fanchon and Marco's "Idea In Green."

LAWRENCE TIBBETT, GRETA GARBO AND ROGERS DO TRICK

Three picture house records went down to defeat last week and this.

Lawrence Tibbett, singing hero of M-G-M's "The Rogue Song" drew in \$37,243 to the "Chinese with the Most Teeth" of the picture which will make motion picture history. A record.

Greta Garbo's first talkie, "Anna Christie" opened to sensational business at the Criterion, the first two days being the biggest in the history of the house and more big ones following for a week's house record. It looked like a \$50,000 week.

Will Rogers' Fox picture, "They Had to See Paris" was the third week's Trio house breaker, taking a \$13,000 gross for Boulevard, where the customary intake is around \$6500 to \$7500. The Parisian Revue was in support.

All of these were Fox houses, but Paramount also had success in rejoicing in the second Marjorie Cavanaugh picture, "The Love Parade." The picture, doing \$21,200 in to the tune of \$41,000, which is within a couple of thousand of the house record, the personal appearance week of Al Jolson being excepted. This picture will be held over for three weeks.

Warners Drop "Show of Shows" took a big dip at the Warner Brothers' Downtown Theatre, doing \$21,200 in its third week, after a good second week of \$31,700.

Second week of Marilyn Miller in "Sally" at the Warner Brothers' Hollywood house was also down to \$21,200, following an opening week of \$31,100.

Following up a good \$11,230 week of Gloria Swanson's U. A. picture, "The Trespasser," the Egyptian Theatre in Hollywood topped it on the following stanza by having George Bancroft's Paramount picture, "The Mighty" to a boxoffice tune of \$12,800. This is the two best consecutive weeks to this house has had for some time. "Rio Rita" Radio Pictures, did a good week of \$11,230 at the Carbay Circle, taking \$9453, a pickup of about a thousand over the previous week. Announcement of closing date caused the spurt "Devil May Care" opened Wednesday.

Other Figures "Hot For Paris" Fox, finished its first week's boxoffice of \$5910 at the Criterion, being followed by the Garbo talkie.

Lenore Ulric in the Fox picture "South Sea" did a very somewhat under the William Haines M-G-M picture of the previous period. Gross for "South Sea Rose" was \$30,871. It was supported by the Fanchon and Marco "Peasant" Idea.

Norma Talmadge's first talkie, "New York Nights" did only the first week's boxoffice of \$22,200 at the United Artists. Theatre, compared to pictures which it gives away Saturday to "The Locked Door," which is booked in for one week only.

"Hit the Deck," Radio Pictures offering, held up to the next intake of \$12,500 in its fifth week. The other RKO house, the RKO Theatre, went down to the very poor figure of \$15,500 with RKO's "Dance of the Vamps" which Arthur Lake and Olive Borden head the cast, and with a vaude bill.

MAY DO "GLITTERS" "All That Glitters" is under consideration by Belasco and Curran for presentation in their respective houses here and in San Francisco. It is not yet set but decision, yes or no, is expected to be made this week.

EDDIE KAYE

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INSIDE FACTS

Of Stage and Screen

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WILLIAM C. OWENS Secretary and General Manager

Vol. XI Saturday, February 1, 1930 No. 5

The actor is a patient individual, so patient indeed that it ceases to be a virtue.

Let the city lawmakers or the city law-enforcers do dirt to a retail merchant and up rise the retail merchants to demand justice, forming organizations for the purpose.

Let the retailers be touched, or the store owners or the Main Street peddlers or what have you, and up to the city hall parade delegations and representative telling their voting strength; and things go better for them.

But, perhaps from its itinerant life of past times, the actor has always been aloof from politics, casting his vote, when he did vote, individually and taking what the lawmakers and the law-enforcers handed him without so much as a feeble protest.

And what has the result been? Why, just what was to be expected, to-wit, that of all classes of people the actor gets least consideration of his legal rights.

Suppose that a publishing house publishes a book which is barred from circulation for alleged indecency. Do the police go down and arrest the linotype operators, the make-up men and the pressmen? They do not. Not by a jugful!

Suppose an artist paints a picture which the purists object to, do the police run around town and find all of the models who have posed for it and cart them off to jail? They do not.

Suppose a minister chooses to read from the Bible the story of Lot and his daughters, or of Jacob and his wife's handmaids, or of Sampson and Delilah, do the police cart the cleric and his flock off to prison? They do not.

Or if some multi-millionaire chooses to steal a few hundred dollars' worth of oil wells from the government, do the police arrest all the station men who dispense the oil? Of course not.

Carry on the examples as you will, you will find that the actors are the only hired employees in the world who are arrested for the alleged legal infractions of the employer.

What an absurd thing it is that actors are forced to be the judges of plays which later on may result in a few decisions of a hair's breadth. Consider "Bad Babies." Arrested in San Francisco, the play is acquitted by a jury in seven minutes. Another jury might have found it guilty in seven minutes. Or another might have found it guilty in seven hours, or have acquitted it in seven hours—and the actor is upon him to fortell just what will happen long before the show is even produced!

Consider the thing a moment. It is hardly safe for an actor to sign a contract to appear in any of Shakespeare's plays. If the producer decides to present them exactly as written why then off goes the actor to jail. And "Anna Christie," why an actor puts his liberty on the toss of a card when he signs the contract. Or "Strange Interlude," or "The Front Page," or "The Captive," or may any one of a hundred others. So there stands the actor, if he doesn't sign he may lose a part in a play which will be a sensation and unmoored; if he does sign he may go to jail. And he, a hired hand, is forced to be the judge of this. Brothers, there is no other class of people in the world who would stand for such an outrageous infliction of the law except the Thespians.

Recently Inside Facts carried an exclusive story of an actors' political organization which was being formed, with Charles Miller, Coast Equity representative, as one of the prime movers. Such an organization is a most worthy move and one which every actor should support. For let it be known far and wide that when the actors' voting power is congealed into a solid weight, as it is the case with other groups of men and women, then the actor will no longer be the poo-bah of the law but will have equal rights with other men, including that of not being hauled off to jail on the whim of each and every reformer, who has a little political drag or a case of indigestion.

SIGN OPERA SINGER

Grace Moore, soprano with the Metropolitan Opera Company, has been signed by M-G-M. Getting her signature followed signing on a long-term contract of Lawrence Tibbett, lead of "The Rogue's Song," now showing at the Chinese, and public reaction showing a warm reception to operatic screen signing.

REPORT FIG. LEASE

It is reported that Marjorie Rameau and Hampton Del Riva have taken a lease on the Figueroa Playhouse where they are to present a series of plays featuring Miss Rameau. Miss Rameau recently concluded a very successful engagement at the Vine Street Theatre in Hollywood where she appeared in three plays.

Legitimate

'THE NEW MOON' MAJESTIC THEATRE LOS ANGELES

(Reviewed Jan. 22)

Lillian Albertson and Louis O. Maclean have stepped right out after another record. With this musical romance of the Spanish Main by Oscar Hammerstein II, Frank Mandel and Laurence Schwab, with music by Sigmund Romberg, they have topped their "Desert Song" which, as everyone knows was the only money-making musical to have played the coast in years without number.

Seemingly, anything "New Moon" hasn't got, it doesn't need, and the customers don't fall over themselves to buy it they deserve the punishment of missing this most tuneful, colorful and excellently cast light opera.

The story is based on an incident that happened during the French Revolution in the days of the French colonies. The plot is infinitely better than is either found expected in most musical shows. It hangs together, is slightly melodramatic and entirely powerful, having plenty of laughs, scenic effects of unusual grandeur and proper costuming. Principally actor, for nudgy and suggestion are conspicuously absent.

And while on the subject, the chorus is deserving of more than passing mention. It is one of the best both vocally and tersely-choreographed seen here in—well, since the "Desert Song" anyway. The male chorus in the "Stronghearted Men" number are inspiring and thorough and actually dance. The dancing of both boys and girls of the sort that was fast becoming a thing of the past. The intricate after-beat steps and machine-like movements together with the scenic manner in which the numbers were done was a treat. The credit goes to George Cunningham.

The honors of the show go to Charles Boyle in the role of a young man, looking young lad, without seeming to try, kept his audience convinced with a style of work all his own. He doesn't mug, broadly, his slapstick is delicately performed, his lines come over strictly in character. In our opinion, he's the comedy find of the year.

The acting of John Merklly was a splendid find. "Nice looking young lad, without seeming to try, kept his audience convinced with a style of work all his own. He doesn't mug, broadly, his slapstick is delicately performed, his lines come over strictly in character. In our opinion, he's the comedy find of the year."

Perry Askam was still Perry Askam. This lad has a splendid voice and a fine figure with an ingratiating personality that is favored by the women. He looks imposing and sings very well, but when the role calls for a bit of acting Perry is nowhere around. In one, however, singing "Come Back To Me" as a solo, he reached his highest point of excellence, but that was when he satisfied anyone for one night.

Josephine Houston, the new prima donna, was charming. She is the most pleasing sight of the most critical bad head could ask. She is prim, graceful and verve. Her voice, while thin, was particularly true and sufficiently well-timbred to be thoroughly satisfying. Myrris Crinley as the maid, had the southeasterly role. This young lady is full of

B. B. B. Says:

The CAMPUS TRIO were down — real good music. PETER B. KYNE spent an enjoyable evening.

... ..

P. S.—THE CELLAR is at Cosmo Street and Hollywood Boulevard. Letting the phone numbers are GRACE 9-9999 and HOLLYWOOD 915-99. Let us across from the CELLAR. MISS CHERRY and SAMSONS are there.

Thank You.

TEL-A-PHONEY

JAMES MADISON



Hello, Charles Lindbergh.

Hello, James Madison.

What's new?

We are deserting the eagle for the stork.

Hello, Al Smith.

Hello, James Madison.

What do you think of an individual who believes this country should be bone dry?

He has mental dandruff.

Hello, Sid Marion.

Hello, James Madison.

How is it that France won the navy parity?

They know how to parley vons.

Hello, Lon Chaney.

Hello, James Madison.

Has increased salary induced you to finally desert silent pictures?

Money talks.

Hello, Will Rogers.

Hello, James Madison.

What's the latest news about the arms conference?

Ireland, Switzerland and Jerusalem have agreed to sink their navies.

giggle-getting talent. Her eccentricities won her a full mead of deserving congratulations. She dances very well and sings not badly.

David Reese also deserves much praise for his singing as well as for his acting. He was a decided asset to the cast. Others who had parts were Howard Nugent, Edd Russell, John Wagner, De Loretta, Violet Derbeck, Jerry Jarrett, Wally Phelps and William Wagner.

Of the musical number that scored heavily the outstanding hits were "Marianne," "The Girl on the Prow," "Gorgeous Alexander," "Interrupted Love Song," "Stout-hearted Men," "One Kiss," "Love, Come Back To Me," "Ladies of the Jury" and "Wanting You."

The direction of Miss Albertson was exceptionally well done. The show was under the baton of Cecil Stewart was one of the features of show.

Jacobi.

Hello, Pat Dowling.

Hello, James Madison.

My brains are very mellow.

No wonder, they've been aged in wood.

Hello, Nat Carr.

Hello, James Madison.

Why is almond brittle like the Napa Asylum?

Both are chock full of nuts.

Hello, George Yeoman.

Hello, James Madison.

Why are old maids refraining from using cold cream?

They do not care for a chapless winter.

Hello, Congressman Oscar de Priest.

Hello, James Madison.

President Hoover declares that all laws should be obeyed.

Then why not also observe the fourteenth and fifteenth amendments?

Hello, Mary Boland.

Hello, James Madison.

What is your description of Watts?

A town where they still wave at passing trains.

IS NORMA'S DADDY

George Irving has been cast as Norma Shearer's father in M-G-M's picturization of "Divorcee," which Robert Z. Leonard is directing.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.

BUCK, Guy

COLLINS, Harry

EDWARDS, Chas. H.

GILLETTE, Bobby

MACDONALD, E. Jeanne

MAHRA The Great

MAHON, Marvel

PARSONS, Ruth

TAYLOR, Slade (Mike)

TIFFANY, Owen

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THEATRE GROSSES DO UP AND DOWN ACT IN PAST WEEKS.

SEATTLE, Jan. 30.—The past six or eight weeks in this town have witnessed a rapidly changing barometer of theatre grosses. Many stellar attractions have been offered the public, of which several took a husky wallop from the frozen fist of old king winter.

Throughout the period, of all the houses, possibly John Hanrick's two 800-seaters, the Music Box and Blue Mouse, have best weathered the storm. Opening Warner Bros.' all-color classic, "Show of Shows," on Xmas day, the Music Box continued to stand 'em on the sidewalk for three consecutive weeks. It must be granted, though, that the intake would have taken a 25 per cent hit, had not a blanket of snow which later froze solidly over all streets and sidewalks throughout the city, fallen. Following this at the Music Box, came John Barrymore's first all talker, "General Crack," currently in and holding up well, considering the elements. At the Blue Mouse across the way, the popular impresario has showed, successively, "Tiger Rose," "Wall Street," "Footlights and Fools," "The Lost Zeppelin" and "The Aviator," mediocre attractions, but the popularity of the house kept them coming.

Liberty Opens
 The greatest furor during this period was caused by the reopening of the old Liberty Theatre on First avenue. The Liberty was included in the deal when Jensen & Von Herberg sold to North American which was, in turn, later absorbed by West Coast. Through

(Continued on Page 9)

VANCOUVER

By A. K. MacMARTIN

Practically all down town houses in this city are now wired. The last two to go talkie being the Globe, on Granville street, operated by Bill Brown, and the Royal on Hastings, which is controlled by W. E. Nichols. The last named operator has also taken over a small house on Granville street south, called the Fairview. He is having it enlarged, a marquee erected in the front and Western Electric wiring installed. These are second and third run houses with a grind policy.

The Maurice Colbourne Company closed at the Vancouver Theatre, after playing a return engagement, Saturday, January 25. They put over three bills in their last week, in an extra effort to attract patronage but without result. On the opening Monday night, two women's clubs filled the house as guests but even their boosting failed to bring any business. The three bills were "Arms and the Man," "John Bull's Other Island" and "Man and Superman." This company of English players is a strong aggregation of clever troupers. Their productions are well staged and should draw big patronage but for some reason the fans failed to deposit at the b. o.

Instructions have been issued by the Famous Players Canadian Corporation to their architects to proceed with the plans for the new half million dollar theatre they will erect at Broadway and Granville. Another new house they will build will be at Rossland, B. C. This will be a much smaller one costing only \$40,000. Both theatres will be equipped with the latest type talkie apparatus.

(Continued on Page 9)

ISSUES STATEMENT ON JENSEN SUIT AGAINST THE W. C.

SEATTLE, January 30.—Earl R. Crabbs, northwest manager for Fox West Coast Theaters, Inc., issued a special statement to Inside Facts regarding the suit filed last week by the Jensen Investment Co. and Mary E. von Herberg, holders of preferred stock in the Pacific Northwest Theaters, Inc., when the former filed suit against the latter and the Fox West Coast Theaters Inc., asking that they either be paid certain moneys alleged due as past dividends or that a receiver be appointed.

"I have just received a wire from Jeff Lazarus regarding a telephone conversation held between Mr. H. B. Franklin and Mr. von Herberg.

"Application for dismissal of the suit by Mr. von Herberg will immediately be made following an explanation by Mr. Franklin regarding dividend policies in the past and for the future."

Internal Differences
 Crabbs also stated that the suit was one of purely internal differences and has absolutely no connection with the actual management of either the Pacific North-

(Continued on Page 10)

No Written Contract For Eddie Peabody

SEATTLE, January 30.—One of the most unusual arrangements between a producer and headline artist, which bespeaks for the confidence of the latter in the former, came to light this week with Peabody's opening at the Fifth Avenue Theatre here.

It is understood that there is no written agreement between Mrs. Eddie Peabody, who is the diminutive banjo-artist's sole representative, and Marco, the producer, all details being strictly verbal.

RENAME BAND

SEATTLE, Jan. 30.—Arthur Clausen's Seattle Grand Orchestra was recently rechristened by Manager Bob Blair of this Public stand, the Seattle Serenaders. The personnel of the band is made up of capable men, each one a master of his instrument. Arthur Clausen, as leader, is heard at frequent intervals, in pleasing violin solos. John Barbour, as concert master, heads the string section. The remainder of the personnel includes Grant Kuhn, William Haine, George Kirchner, Barney Goodman, Herbert Taylor, Otto Lorbeer, Floyd Smullin, Ed Carey, Jr., Ed Haw, Thomas Cubbins and Lou Jepson.

BETTER WEATHER DOESN'T GET BIZ OUT OF DOLDBROMS

SEATTLE, Jan. 30.—Even though the bad weather let up, with the thermometer climbing a few degrees, business with the exception of the Fifth Avenue, where Peabody opened to a smashing first week, remained at a low ebb.

A brand new stunt, credited to Charles Kurtzman, of the Public theatres on the coast, tied the papers up with a daily editorial and free ads on a "Come Downtown Week."

All the local sheets went heavy for the stunt, which also assisted in bringing out the hybridated locals to the business and theatre district.

Peabody at the Fifth Avenue took the cream of the long-haired dream to the tune of \$19,000 for his first week here. "The Lone Star Ranger" was the screen feature. Credit Marco's "Black and Gold Idea" with some of the gross. Peabody brought 'em in Nice business and puts the house well out of the red.

The Public Seattle did \$14,000 with "Sally." Good business. Tough to get 'em to go up the hill here. Clausen and his symphony orchestra, also Ron and

(Continued on Page 10)



My Dear Marco:-

In Justifying Your Showmanlike Faith In My Engagement
 My Thanks . . . and Reply Is . . .

"GROSSES SPEAK LOUDER THAN WORDS"

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EDDIE PEABODY

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R.K.O. SEATTLE

14 YEARS



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THE OLYMPIC
The Northwest's Finest Hotel
ONE YEAR

BEBB MALLOY GIRL REVUE IS POPULAR

SEATTLE, Jan. 30.—Establishing an enviable record, Bebb Malloy and his girl revue, currently in at State Theatre, are enjoying wide popularity with local fans. The unit, comprising Malloy as hooper and comic; Les Randall, straights and songs, and six girls, is now in its thirty-fourth week at the stand. Malloy is a newcomer to local show biz, having only broken in less than a year ago. He showed, from the start, much promise with his feet, and, by using his head and the gleanings from experienced trouper, Malloy has continued to click from the start.

Prior to taking over the shows at the State, Malloy produced a small show for Universal Theatres at their Winter Garden here, which was his first pro try. He clicked with the fans untold, and had no trouble when Uncle Carl unloaded to land at the State. Malloy stages a routine of line numbers, that have the girls looking sweet, mixed in with some new and snappy black-outs that get the laughs. The girls include Evelyn Ruth, Evelyn Kelly, Alice Lee, Anita Mitchell, Jerry Dean, Goldie Hall and Kevay Howard.

MYRTLE STRONG NOW IN 7TH MONTH AT ORPH

SEATTLE, Jan. 30.—A graduate of the Chicago Conservatory of Music and a pupil of Milton Charles, Myrtle Strong, featured organist at R-K-O's Orpheum Theatre here, is now in her seventh month at the giant console of this popular vaude house. Myrtle brings into play all her technical training, together with a creative genius all play which never fails to sell her concert numbers to the assembled throngs. Miss Strong varies her stuff from classics to late popular numbers, oftentimes using the themes of a coming picture attraction. This miss has plenty of personality, looks mighty sweet on the organ stool, and knows how to sell her stuff.

THREE MOSQUITOS BIG IN AFTERNOON DRAW

SEATTLE, Jan. 30.—Those with the idea that the radio audience is small in the afternoon would have that belief shattered if they were to work the "Musical Side Show" with the "Three Mosquitos" at KOL in Seattle each afternoon.

From the first day of the Musical Side Show requests began to pour in from listeners. Within four weeks after the beginning of the program there were so many requests that the orchestra couldn't begin to handle them. This offering is very informal and takes the dialer right into the circle. All three lads are comedians and vary their entertainment to the extent that there is never too much of anything.

It has been rumored from quite authentic circles that scouts for NBC have cast an eye over the trio and pronounced their work quite acceptable to be broadcast for a larger circle of listeners. Pinkerton Day, baritone; Ken Stuart, tenor; and Ivan Dittmar, pianist, make up the trio.

PROJECTIONISTS INSTALL NEW OFFICERS OF NO. 11

SEATTLE, Jan. 30.—At a banquet held in the quarters of the Ben F. Shearer Co., the officers of the Vancouver, B. C. Chapter No. 11 of the new organization Projectionists Society installed the officers of the newly organized Seattle branch which will be known as Chapter No. 17.

Officers of this new organization are Richard Crist, president; George Kalush, secretary; E. A. Clark, treasurer, and P. A. Snider, sergeant-at-arms, with additional charter members in Chas. Crickmore, Harry Lampman, Frank Myers, Elmer Blicken, Harold Simpson, Fred Jacky and Fred Jenecke.

Meetings will be held bi-monthly, with attention paid to the new technical details which arise from time to time in the matter of sound and color projection. H. Lockley Clark, Marvin H. Thoreau, John E. Foster, Will Tenney, J. Hank Leslie and W. E. McCartney were the officers of the Vancouver chapter, who came down for the installation.

Orchestra Reviews

TEX HOWARD'S BAND TRIANON BALLROOM SEATTLE

(Reviewed Jan. 25)

Tex Howard and his eleven "Tigers" opened their engagement at the Trianon Ballroom here to a nice reception. The big dance spot was packed to the guards this night, with long lines patiently awaiting at the b. o. to buy their tickets. Tex takes his men through their routines in smooth, showman-like fashion. A drummer by trade, Tex has long forsaken the sticks and tom-toms for the baton, and he wields the latter like he knows what it is all about. And he does. Paul McRea, Randy Ball and Jimmy Murphy make up the sax section. This trio wields thirteen different horns between them, and their playing, whether a hot fox trot or a soothing waltz, is clear, melodious and powerful. Cron Owens and Sid Johnston handle the trumpets, and emit some hot notes from their instruments. Gordon Green toots the trombone with clarity, resonance and power. George's unmutted work on the ballad is especially pretty. Ivy Anders tickles the ivories. Mace Chamberlain plays on the banjo, and his strumming aids materially in gaining the rhythm for which Tex Howard's boys have become known. Harry McAllister is fast and accurate on the drums. Harry Reid plays bass, and his work on this difficult horn is ever outstanding and of material worth to the band.

Jimmy Murphy, Gordon Green and Mace Chamberlain trio up for some interpolations. Two tenors and a baritone in their voices blend well, their diction is flawless and their crooning is a treat for sore ears. Among the numbers which the boys rendered tonight, and which went into the encore class, were "Song of the Nile," "Singing in the Bathroom," "Chant of the Jubilee," "Wonderful Something," "Nobody's Using It Now" and "Should I?" An outstanding orchestra offering was Robbins' latest compiled medley which includes "Just You, Just Me," "Singing in the Rain," "How Am I To

TOM OLSEN, LOCAL BOY, WITH FOX MET HOUSES

SEATTLE, Jan. 30.—Word has just reached Seattle of Tom Olsen's affiliation with the Fox Metropolitan houses in upper New York State. Tommy is a local lad who got his first introduction to the theatrical biz here some six years ago under the sponsorship of Al Finklestein, at that time film buyer for Jensen and von Herberg and now an executive of the Fox-Pacific Corporation. Finklestein sent Tommy up to the Paramount Theatre manager's school in New York, from which he graduated along with such well-known figures as Harry Warner and Steve Perutz. After his graduation, Olsen was sent out to Salt Lake City from whence he went to Denver. His next move was to New Orleans, where he handled publicity on the Saenger chain of suburban spots. In November of 1929, Olsen left the Public organization to enter the Fox outfit. After a few months in and around New York City, he received the promotion which netted him his present spot, with headquarters at the Avon Theatre, Utica, New York.

JOINS CAMPBELL

SAN FRANCISCO, Jan. 30.—Reginald Tompkins, former Los Angeles trade paper man, has joined the local offices of Lloyd Campbell Publications as assistant to Campbell. In addition to Tompkins here, Campbell has placed Billy Moss in Chicago.

MOROSCO OUT

SAN FRANCISCO, Jan. 30.—Oliver Morosco has left the San Francisco-New York Productions. Robert Warwick remains head of the theatrical organization.

Know" and "Pagan Love Song" Charley Gould, a stand-by performer, warbled a chorus on "How Am I To Know?" and Elsie Jewell, house soprano, crooned the Pagan number. Elsie has a nice voice that carries well through the big hall, and her several numbers during the evening brought plenty of applause.

Tex's band is a natural for any ballroom on this coast. The boys have plenty of personality, wear their clothes well and know how to sell their music.

WANT WHITEMAN TO PLAY AUTO SHOW

SEATTLE, Jan. 30.—Not to be outdone by San Francisco, whose committee on this year's auto show has scheduled Maurice Chevalier for a series of personal appearances during the body and spark plug exhibit in the bay city, the local automobile association has sent H. E. Stimpson, its president, to Hollywood to personally proffer Paul Whiteman, king of jazz, an offer of \$10,000 to bring him here for the annual auto and transportation pageant. The Seattle Automobile Association will hold its show in the civic auditorium here the week of February 23, and the desire of the sponsors is to have Paul and his boys play daily at every session.

SYL HARPERIN BAND WINNING BIG FAVOR

SEATTLE, Jan. 30.—Under the leadership of Syl Harperin, who recently left Vic Meyers' organization to assume the helm of McElroy's Columbia Recording Orchestra, this unit at C. J. Pops' McElroy's local emporium of terpichore has molded itself into one of the most formidable dance bands in these parts. The eleven lads play plenty hot rhythm, and their local following includes the majority of the banjo-busting addicts. The orchestral offerings are enhanced by the song interpolations of Ted Mullen, who has been with the band for several years, and who continues to click with both the fems and their escorts.

BUSINESS GOOD

SAN FRANCISCO, Jan. 30.—Returning from a two weeks' trip to Denver, Earl Craven, head of the American Music Co., reports good business conditions there for his firm.

VIOLA LEACH DIES

SAN FRANCISCO, Jan. 30.—According to Eastern adages, Viola Leach, former player at the Alcazar here, died in New York last week.

THE MUSICAL SHOWMAN

WEN MEETEN

GREETINGS
TO THE
N. W. OFFICE

A SWEET TONIC FOR ANY BOX OFFICE
NOW---GUEST CONDUCTOR OF
VIC MEYERS ORCHESTRA AT THE

FOX THEATRES, - - - - - SEATTLE

THEATRE GROSSES DO UP AND DOWN IN PAST FEW WKS.

(Continued from Page 7)

some litigation that no one could understand, J. and V. got the house back. They put a pile of dough into it for new seats, carpets, drapes, complete projection equipment, a Western Electric sound installation, etc., and opened the house following the greatest barrage of publicity that has ever preceded a theatre opening in the end of the country. Full page ads, in two colors, were run daily for two weeks prior to the opening day, January 4. The house clicked from the opening gun, with J. V. capitalizing on their personalities and throwing up the slogan, "The Liberty Has Always a Good Show."

The opening of this house was the signal for a lively price war. Showing, currently, first run Pathe and RKO quickly, the new opening opened heavily hallooing its "popular prices"—15c till one; 25c till six, and 35c after supper. Local second runs charging two-bits in the afternoon, were forced to come down a peg, and even J. and V.'s Blue Moose, which has retained a straight half buck policy since it installed Seattle's first Vitaphone three and a half years ago, is now plastering its ads, billboards and lobby with a 25c till six snip. Fox-West Coast, an effort to combat the Liberty, changed its policy for the Coliseum by meeting the J. & V. prices and setting in only first-run all-talies. It appears that the two local showmen are out to give the opposition a strenuous race. They have the public behind them, it seems, as the big Liberty sees long lines of outside stands.

W. C. Bucks Weaver West Coast has withstood the weather calamity fairly well since the holidays. Joan Crawford in "Untamed," her first squeakie, "Romance of the Rio Grande," billed as a sequel to "In Old Arizona" and possibly one other opened the Fifth Avenue in the black. But the big bolster for this house came last week when Marco shaved Eddie Peabody in his limited stay as M. C. Eddie immediately proceeded to smash the existing week-end record, "which he himself held, and has brought plenty of profitable activity to the Fifth in his first two weeks there. The other West Coast stand, the Fox, took a new lease on life with the booking in of "Sunny Side Up," together with Vic Meyers' radio dance band replacing Joe Sampiero's aggregation. Following "Sunny Side" the house for had "Hot For Paris" for two night profitable stanzas. Owen Sweeten is currently in the stand as conductor of Vic's band. Public, due to its geographical location, five blocks up the hill from the whirl of traffic was, possibly, hardest hit by the elec-

VANCOUVER

(Continued from Page 7)
The Capitol led the parade this week with the biggest b. o. takings of any house in town. Ronald Colman in "Bulldog Drummond" and Alfredo Menier and the Capitulations being the draw. The new Orpheum was next with a five-act bill of vaudeville headlined by Healy & Cross, and Paramount's "Half Way to Heaven." The Strand had Billie Dove in the "Painted Veil" and their last P. and M. revue, "Jazz Temple." The Dominion had Fox's "Lucky Star" with Janet Gaynor and Chas. Farrell. The Pan split the week with "4 Devils" and "Behind That Curtain." At the Vancouver Maurice Colbourne and his English company played three different bills to poor business.

EXCHANGE CHANGES

SEATTLE, Jan. 30.—Recent changes at United Artists Exchange here include the following: D. J. McNamee goes to the San Francisco office, Frank James to Seattle from Salt Lake, Fred Lind is still covering Washington and Chas. Farrell is still handling Oregon.

BUSHON IN N. W.

SEATTLE, January 30.—David Bushon, Western sales manager of the United Artists Corporation, has been in Seattle for the past week. He left last Thursday for Los Angeles where he expects to stay for about ten days.

ments. Ronald Colman in "Condemned," did fairly well. Maurice Chevalier in "The Love Parade" and Marilyn Miller in "Sally" undoubtedly turned in a profit. The last two productions would unquestionably have brought another five grand apiece had there been a weather break. The fans found it tough hating the icy pavements up those five hilly blocks.

Legit, Vaude Incl. Well

The legit field, including vaudeville, wasn't hit quite as hard as the pictures. Duffy at his President has done consistently well, while Maurice Colbourne in a repertoire of Bernard Shaw plays and Gordon McLeod in "The Ringer" at Erlanger's Metropolitan both showed a little in the black. RKO's Orpheum didn't slump much, and had a whole of a week right after New Year's when Olsen and Johnson appeared. Rudy Vallee's first screen attempt, "The Vagabond Lover," held up fair, but took a wallop from the ice man.

But one real bust was registered during this period, and that by Jack Russell and his musical comedy troupe which folded after four weeks at the Pantages. The initial price scale may be attributed as one of the direct causes of the flop. The show was well liked, but this town is too fine conscious, and that 65 cent night fairly scared the natives the first two weeks. And after that, it was too late. The opening week was heavy and profitable.

NOW—40th WEEK—STATE THEATRE SEATTLE

BEBB MALLOY—EVELYN RUTH
SINGING AND DANCING FUNSTERS

We're Proud of Our Union!

SEATTLE LOCAL No. 54

Our Creed Picture Operators

OUR CREED
Six-Day Week!
A Living Wage!
Fair Working Conditions!
With
Consideration
for the
Worker
Employer

OUR AM IS UPWARD
FOR
Our Members
Our Employers
The Public

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco-
Ideas route schedule, with the opening
dates, all of the current month, in parentheses beside the name of the town:

PARADEIRA (30)
Coliseum Theatre
"Zappella" Idea
LOS ANGELES (30)
Capitol Theatre
"Eyes" Idea
Wells and William Harrison
Bob and Lily Burell
SAN DIEGO (30)
Fox Theatre
"Trues" Idea
Shapiro and O'Malley
Nayona Birds
Kee, Toki and Yoki
LONG BEACH (31)
West Coast Theatre
"Peas" Idea
Dish Sisters
June Worth

HOLLYWOOD (30)
Regina Theatre
"Mamie Boud" Idea
PESERO (31)
Romero Family
Halls Bora
Harry and Frank Seamon
Wilson Theatre
Betty Lou Webb
Four High Hatters
Goets and Duffy
Chas. LeVine and Ted Leonard
SAN JOSE (30-6)
Chas. LeVine
"Ivory" Idea
Betty Lou Webb
Four High Hatters
Goets and Duffy
Chas. LeVine and Ted Leonard

SAN FRANCISCO (31)
Fox Theatre
"Overture" Idea
Doris Nevill
Harry Raper
Edison and Gregory and Kieft
Helen Hill
OAKLAND (31)
"Dance" Idea
Betty Lou Webb
Four High Hatters
Goets and Duffy
Chas. LeVine and Ted Leonard
SAN FRANCISCO (31)
Fox Theatre
"Overture" Idea
Doris Nevill
Harry Raper
Edison and Gregory and Kieft
Helen Hill

SACRAMENTO (31)
Regina Theatre
"International" Idea
Betty Lou Webb
Four High Hatters
Goets and Duffy
Chas. LeVine and Ted Leonard
SALEM, ORE. (4-3)
Edison Theatre
"Red Dimples" Idea
Paul Mall
Dexter, Webb and Dile
PORTLAND (30)
Broadway Theatre
"Uniforms" Idea
Arnold Green
Roy Brothers
Syria Shere and Helen Hamilton

SEATTLE (30)
Fifth Avenue Theatre
"Carroll House" Idea
Guentz Sonia
San Lindfield & Co.
Lies Shesbaker
Brosnan Sorinor Trio
Grand Theatre
"Black and Gold" Idea
Four Kennys
Arnold Green
Roy Brothers
Syria Shere and Helen Hamilton
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MILWAUKEE (31)
Wisconsin Theatre
"Far East" Idea
Frank Stever
Jacks & 2 Queens
Beth Scalamano
M. Samani & Co.
John Hardcastle
DETROIT, MICH. (31)
Fox Theatre
"Accordion" Idea
Burt & Lehmans
W. L. Brown & Kayes
Nat Spector
Mary Price
NIAGARA FALLS, N. Y. (1-4)
Grand Theatre
"Kisses" Idea
Mabel and Marjorie
John & Jane McKenna
Will Cowan
W. L. Brown & Kayes
Nat Spector
Mary Price
UTICA, N. Y. (3)
Gayety Theatre
"Kisses" Idea
Mabel and Marjorie
John & Jane McKenna
Will Cowan
W. L. Brown & Kayes
Nat Spector
Mary Price
BUFALE, N. Y. (31)
Lafayette Theatre
"Eyes" Idea
Carlson Diamond
Herald Stanton
WORCESTER, MASS. (31)
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SEATTLE UNION 76 TO HAVE BIG YEAR

SEATTLE, Jan. 30.—With W. J. "Bill" Douglas back at the helm of local No. 76, A. F. of M., Musicians' Association of Seattle, local followers of this strong organization look for the outfit to make rapid strides during the coming year.

Douglas, after serving Local 76 for fifteen years, resigned last spring to enter the employ of the American Broadcasting Company, now defunct. At the recent election of officers he was again installed to the secretary's office, and already members of the local are noticing renewed activity.

Henri Pelletier, for many years president of the Musicians' Association, continues in the capacity, and he, with Douglas, are planning great things for the local. Among plans already formulated and set for early execution is the erection of a new, modern home for the union. The organization is now housed in an old residence in the heart of the business district which is conceded to be worth much more as business property than as the home of the union. The musicians stand to realize a big chunk of profit if they elect to sell their present abode.

BETTER WEATHER DOESN'T GET BIZ

(Continued from Page 7)
Don on the program due their share.

Close behind came the Fox Theatre with the all-colored M-G-M picture, "Hallelujah," and Owen Sweeten's opening week with Vic Meyers' orchestra. Word-of-mouth brought plenty in to see the latter after opening day, while the former gets its share for the \$12,500 gross.

The Orpheum didn't fare so well for the first time in many weeks, doing only an estimated \$10,000 with William Boyd in "His First Command" and five acts of vaudeville. Lowest gross for some time.

John Hamrick's Music Box did over \$9,500 with Barrymore's first week in "General Crack" in for three weeks. Across the street at the Blue Mouse, "The Lost Zepelin" did \$5,250.

Duffy Players did their usual fair business with "Broken Dishes" to the tune of \$3,000.

"Kibitzer" did a little better than \$3,250 for five days at the Met.

HENRI LE BEL

FOX THEATRE

SEATTLE

(Reviewed Jan. 26)

Le Bel chooses "Somewhere a Voice Is Calling" for his concert this week and does with this semi-classic. With the house in darkness, Le Bel announces his number over the amplifiers from a mike on the console. As he rises, and the lights come up, he employs a heavy combination of the bass and vox humanas. He shifts gracefully to the trumpets on the chimes, bringing in some pretty and effective bells. On the second chorus he uses a nifty combination of deep bass, intermingled with the chimes.

A beautiful blending of trumpets, strings, vox and tremoloes with plenty of sock, for which Henri is known, and which he does well, furnishes the finale. The number is short, but it takes a powerful lot of applause.

Bah.

RADIO ANNOUNCER HAS RISKS BUT STICKS ON

SEATTLE, January 30.—"Hold-by-hold" radio descriptions by Ken Stuart, versatile sports announcer for KOL in Seattle, have been accredited with building up the audience from less than 100 fans to 3,500 cheering patrons of the weekly wrestling bill at the Civic Auditorium. Ken knows the game and holds his listeners with a colorful account of the thrills and spills on the canvas. He has become a favorite among sport followers here, and that the announcer does not have his own thrills when sitting close to the ring with the "muckers" is a fact demonstrated in the face by wrestlers diving or being thrown out of the ring, but he has gone down protection, his broadcasting apparatus with a wrestler on top of him, seldom failing his audience when there is a mat contest scheduled for the evening.

ISSUES STATEMENT ON JENSEN SUIT

(Continued from Page 7)
west or Fox West Coast Theatres.

"The matter of whether dividends have been declared or not is not essential. Our board of directors, representing all of the stockholders, has approved the taking of dividend moneys and putting them back into the business in the form of additional theatre holdings, of which many have been added in the past two years."

The Pacific Northwest Theatres, Inc., is a Nevada corporation, with 5000 shares of preferred stock, of which the plaintiffs own all that have been issued, and 200,000 shares of no par value common stock, which carries the voting rights.

The locals treated the above suit rather lightly, and those in the know along the riato figured the publicity garnered did not justify elaborate statements, figures, etc., given the press.

Re-Open Liberty

Jensen and von Herberg recently re-opened the Liberty Theatre here, hitting some of the dailies with a splash campaign, with Seattleites figuring the pair of northwest showmen on their way to their former pinnacle in northwest theatrical circles. Aside from re-opening the Liberty they have not as yet made any move towards their former stand, except for this suit, which Don Graham, counsel for Fox West Coast Theatres openly characterized as spite work, asserting that competitive enterprises were intending to hurt Fox enterprises.

Graham also declared the Fox Theatre earnings here have been more than satisfactory, with amounts running into six figures being used to finance expansion.

CIRCUS SAILS

SAN FRANCISCO, Jan. 29.—The F. A. Clare Circus sailed from here on the S.S. Sierra last week for a tour of the South Seas and Australia. John Aasen, 8 foot, 9 inch giant who was with Harold Lloyd in "Why Worry" is the featured side show attraction with the circus.

W. C. EXECES IN CRASH

SAN FRANCISCO, Jan. 30.—Charles Forbes, superintendent of construction for Fox West Coast Theatres, was killed and Charles Buckley, legal advisor for the same company, was injured as the result of an auto accident near Bakersfield last week.

RETURNS TO HOLLYWOOD

SEATTLE, Jan. 30.—Evelyn Hayes, daughter of George Hayes, stage hand at the Fifth Avenue, returned to Hollywood this week after spending the holidays with her parents. Evelyn, after gaining quite a rep in these parts as a dancer, landed in the movies and returns to fulfill contracts.

ORGANISTS SWITCH

SEATTLE, January 30.—Stanley Malotte, featured organist at the Portland Theatre, Portland, will open at the Metropolitan Theatre, Seattle, on February 7. The switch is made with Ron and Don who will re-house.

JOINS KVI

SEATTLE, Jan. 30.—Dick Rickard is the latest addition to the announcing staff at KVI, E. A. Barnard, manager, announces. Dick comes north from KHJ at Los Angeles, where he handled many of the big radio events of the year. He is a graduate of the Queen Anne High school and the University of Washington, class of 1927.

CHEVALIER SECOND RUN

SEATTLE, Jan. 30.—Public opened an extended run of Maurice Chevalier's "The Love Parade" at the Metropolitan after a nice week's biz at the ace house, the Seattle. The return showing is proving profitable.

POST NOTICES

SEATTLE, Jan. 30.—The President Theatre, home of the Henry Duffy Players here, have posted their two weeks' notice to close with the opening of Guy Bates Post yesterday in a two weeks engagement.

TIBBETT IN CONCERT

SEATTLE, January 30.—Lawrence Tibbett, famed baritone whose M-G-M picture "The Rogue Song" is a sensation in spots where it has been released and who is a member of the Metropolitan Opera Company, will open in concert at the Metropolitan Theatre Tuesday, February 25.



THERE IS NO GREATER ORGAN ENTERTAINMENT

THAN



Sole Originators of The Baby Console

Note: THIS IS FULLY PROTECTED!

SEATTLE THEATRE



GREETINGS

from

Myrtle Strong

ORGANIST

R-K-O

SEATTLE

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**
935 Market St.,
Office Suite 504**TAYLOR HOLMES' 'DUDLEY' GOOD; 'FERGUSON FAMILY' IS WEAK S. F. IS CANDIDATE FOR 'VIRTUE' MEDAL 'HOT FOR PARIS' OPENS BIG TO APPROXIMATE \$50,000 GROSS**

SAN FRANCISCO, Jan. 29.—dent was very weak, drawing only \$3200 for its seven days. Hale Hamilton and Alice Joyce in "Her Friend the King" opens Sunday. In Oakland at Duffy's Duvlin Kolb and Dill opened big in "Give and Take," doing \$5600. "Bambina," which opened nicely the week previous at the Curran, closed at the end of its second week preparatory to jumping into Los Angeles where it opens. Second and final week's figures were \$14,000. House dark until Feb. 3 when "Oh Susanna" in Geary also dark, as is the Capitol.

GRAF BROTHERS ARE RECORD CO. CHIEFS

SAN FRANCISCO, Jan. 29.—The Pacific Coast Record Corp., featuring "Flexo," a new processed record, has been incorporated here with a capitalization of \$250,000. Max and Louis Graf, picture producers, head the company. The firm's plant, now under way, will have complete equipment for recording, plating and pressing of records.

Associated with the Graf Bros. in the technical department is J. J. Warner, formerly of St. Louis, where he has spent approximately 20 years in experimenting with "Flexo," a flexible material on which the new company will make all its recordings. In addition to "Flexo" Warner also has a portable talking picture equipment for standard film which the firm will manufacture for home talents. The equipment uses standard 6 mm. width film and will have disc recordings made in the plant.

Advertising film, short subjects, personal recording and radio broadcasting are among the other varied departments to be contained in the Pacific Coast Record Corp., when the organization soon starts its schedule full blast.

Columbia still holds the Columbia Opera Co. doing good business. Sid Goldtree opens "The Peephole" at his Green Street Theatre Jan. 29 and will feature a mid-night matinee every Saturday in addition to regular performances.

CHEVALIER AT SHOW

SAN FRANCISCO, Jan. 29.—Preceded by anextravaganza fanfare of publicity, local motor dealers open their annual auto show at the Civic Auditorium February 1 for one week. Under an agreement with Paramount the motor men have borrowed Maurice Chevalier who is kicking them \$18,000 for a week of personal appearances. Harry Elliott is handling advertising and publicity for the show.

OPEN AT LIDO

SAN FRANCISCO, Jan. 29.—The Big Three vocal trio composed of Harry Morton, Heine Klotz and Ren Jonson, opens an intimate engagement at the Lido Cafe this week.

SAN FRANCISCO, Jan. 29.—Once internationally noted for its liberality and broad-mindedness, San Francisco, by virtually raiding "Bad Babies" out of town, seems heading for a reversal of its former reputation. After Police Judge Sylvain Lazarus had acquitted the cast and producers on charge of presenting an immoral and indecent performance, civic virtue, impersonated by Capt. Arthur D. Layne and the grand jury reared up on their hind legs and formally requested the show to leave town.

After constant harassing by some authorities, Producer Lee Armes gave up in disgust this week. Equity got on the job by long distance phone at 11 p. m. Saturday night and made arrangements to ship the majority of his cast back to Los Angeles where the show is originally staged a number of weeks ago and also ran into legal tangles.

FILMS FOR CHARITY

SAN FRANCISCO, Jan. 29.—During 1929 the local Film Board of Trade, through its members, supplied gratis film to approximately 30 charitable institutions, it was revealed in the annual report recently issued to Rowena Foley, secretary. There were about 5-12,000 feet of film in the entire lot.

ABE BLOOM BACK

SAN FRANCISCO, Jan. 30.—Abe Bloom, local representative for Irving Berlin, Inc., has returned from a two-week tour of the Northwest territory in the interests of his firm.

NEW CHORUS OPENS

SAN FRANCISCO, Jan. 30.—In addition to her regular lineup of sixteen girls the "El Capitán" here, Peggy O'Neill has a second line alternating between the Wilson in Fresno and the California in San Jose. New chorus opened Monday in Fresno for four days and opens Friday in San Jose for the balance of the week.

CIRCUS TO OPEN

SAN FRANCISCO, Jan. 30.—The Al G. Barnes circus is slated to open its 1930 season March 10. Staff for the show includes Ben Austin, advance; Ed F. Maxwell, contracting agent; R. C. Morgan, car manager; Allen Lester, press agent; Chas. McDaniel, contracting p.a. and Jack Austin, auto manager.

SAN FRANCISCO, Jan. 29.—A run of nice weather helped boost picture show shop receipts during the past week with the change benefiting most of the change. Fox's "Hot For Paris" with Vic McLagen and Fifi D'Orsay and Fanchon and Marco's "International Idea," master-of-ceremonied by Walt Roemer, drew in approximately \$30,000. Present show has Marion Davies in "Not So Dumb" and the "Desert Idea."

"Sunny Side Up" in its third stanza at Locw's Warfield okay at \$17,000. One more week and at "Hallelujah" in for a short stay. Paramount's "Lady Lies" with Ruth Chatterton at Public's Grand opened \$21,000, nice word-of-mouth helping. "Kibitzer" there now. At Public's California, second week of "Sally" did \$17,500. Sixth week of Chevalier in "Life Parade" at the St. Francis okay at \$9,000. House bringing in Lillian Roth for personal appearances next week.

Second week of U's "Broadway" at the Orpheum average at \$10,000. Rialto's "Love Comes Along" holding the screen now, and "Hit the Deck" set for next week. Warners' "Show of Shows" at

Wagon's Embassy tapped the bell with a figure of \$15,000 for its first seven days and still there. The Marion Davies with "Skinner Steps Out" did \$8500 and Tiffany's "Peacock Alley" now in. Casino excellent with "South Sea Rose" doing a near record of \$12,000 aided by a stage show. "Night Ride," looks big now.

NEW NUMBER

SAN FRANCISCO, Jan. 30.—A number "When I Take You Home" has been written by Anson Weeks, orchestra leader at the Mark Hopkins Hotel, and Larry Voell. The tune, to be published by Lloyd Campbell, is played as a closing number each night by Weeks.

TO REOPEN STRAND

SAN FRANCISCO, Jan. 30.—National Theatres will reopen the Strand in Modesto on Feb. 15. The house has been closed since March.

IS DOORMAN

SAN FRANCISCO, Jan. 29.—J. W. Roscoe is stage doorman at Ackerman and Harris' Casino Theatre.

JACK DELANEY'S
DANCE ORCHESTRA
In its Second Year at
ALABAM CAFE
OAKLAND

THE NEW SENSATION!
"JUST ONE—
THAT'S ALL"
A Comedy Mock Ballad
AMERICAN MUSIC CO.
KRESS BLDG., SAN FRANCISCO

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Your Earnings Wisely
For Conservative Investment
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REMOVAL NOTICE

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THEATRE DRAPERY STUDIO

NOW LOCATED ON THE SPACIOUS GROUND FLOOR
283 GOLDEN GATE AVE. SAN FRANCISCO

Phone: Market 1830

STAGE CURTAINS—THEATRE DRAPERIES—LOBBY AND STAIR ROPES—PIANO AND ORGAN COVERS—GROUND CLOTHS—PIANO CARRIAGES—COMPLETE COUNTER-WEIGHT SYSTEMS INSTALLED

**LOOK THESE ENGAGEMENTS OVER**

16 WEEKS, PANTAGES THEATRE, S. F.
12 WEEKS, SILVER SLIPPER CAFE, S. F.

16 WEEKS, CAFE MARQUARD, S. F.
2 WEEKS, ORPHEUM, With Buss McClelland

ALL HELD BY

THE M. M. BARRETT

"ACE OF SONGS"

NOW ON INDEFINITE ENGAGEMENT AT THE

FOX EL CAPITAN - - SAN FRANCISCO

With Appreciation to JAY BROWER, PEGGY O'NEILL, MEL HERTZ and DAN McLEAN

SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

Facts' Echoes From Meod Land

Hot Licks of Music

By JACK B. TENNEY

The musical tramp differs from the wandering troubadour, inasmuch as the day is not passed and a new terminology is in order. The musical tramp, however, may be a development, or, at least a direct descendant of the celebrated minstrels who brightened the festive boards of feudal barons. I do not know whether to feel sorry for him or to be keenly exasperated at him. At times I am moved by both emotions. . . . He is here today, gone tomorrow. He is usually a good talker and has talent, but he is a gypsy. Somehow the musical tramp misses the "breaks" in the gilded temples of Music . . . and many I've known might well have scintillated there. For some reason they always get lost just around the corner from Broadway and spend the rest of their days in aimless wanderings. . . . Mean time they pipe their tunes and sing their songs, travelling on in pursuit of elusive Fortune. . . . They are quite as careless with Dame Fortune as the fickle road with its whim. . . . The first money in pocket . . . easy come easy go.

They are usually good fellows and good companions, these musical tramps, and not infrequently, excellent musicians. But they can't remain long in one place. . . . Distant fields appear so much greener. Something calls and they make haste to answer. . . . Nomadism is still strong in their blood. . . . They'll probably have a devil of a time in heaven.

Max Bradford, M. C., is proving popular at the Wisconsin Theatre in Milwaukee. We wonder how Max is enjoying his act and snow.

Reg. Code opened recently at the Athens Athletic Club in Oakland, after a very successful year at Fair's-at-the-Beach in San Francisco, playing to excellent business. (Coakley followed Reg. Code in to the Beach spot). The orchestra has been enthusiastically received and is going big.

"Slim" Martin, Master of Ceremonies and the trombone, has been transferred from the Colorado Theatre in Los Angeles. They still miss Slim in Long Beach and now they'll miss him in Pasadena.

The passing of Art Hickman

AT LIBERTY • DICK BURNS

Fast drummer, fine outfit; Vibrations. Read anything, Union, Age, etc. All requirements. Telephone soloist with large rep. of solos. Dance or Ball. All answered. No agencies. Green of Inside Facts, 801 W. 1st St., San Francisco. Downtown Bldg., Los Angeles, Calif.

"AT THE END OF THE ROAD"

It's Always "Open House" in the SAN FRANCISCO OFFICE OF
IRVING BERLIN, Inc.

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ABE BLOOM

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"I'M FOLLOWING YOU"

WILL PRIOR

CONDUCTOR

NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR

PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

Song Leaders

LOS ANGELES

Robbins' "Chant of the Jungle," continued to lead the song sales in town during the past week, with their "Should I?" continuing to show an increase.

The ten best sellers were:

1. "Chant of the Jungle"—Robbins.
2. "To Be Forgotten"—Berlin.
3. "I'm Following You"—Berlin.
4. "Should I?"—Robbins.
5. "Love, Your Spell Is Everywhere"—Berlin.
6. "Love"—Feist.
7. "A Year From Today"—Berlin.
8. "What Do I Care?"—Shapiro, Bernstein.
9. "That Wonderful Something"—Robbins.
10. "Singing In the Bathtub"—Witmark.

Recordings

1. "Chant of the Jungle"—All recordings.
2. "Should I?"—Paul Whiteman (Columbia).
3. "I'm Following You"—Paul Whiteman (Columbia).
4. "Singing In the Bathtub"—Ben Bernie (Brunswick).
5. "Love, Your Spell Is Everywhere"—All recordings.
6. "That Wonderful Something"—Roy Ingram (Brunswick).
7. "Little By Little"—Guy Lombardo (Columbia).
8. "The Love That Is In My Hands"—Paul Whiteman (Columbia).
9. "What Do I Care?"—All recordings.
10. "You're Always In My Arms"—Bebe Daniels (Victor).

"When the Sun Goes Down" and "Chant of the Jungle" had the biggest sales increases of the week, other tunes holding quite steadily to their previous place.

Leaders are:

1. "Acet! We All?"—DeSylva, Brown and Henderson.
2. "Sunny Side Up"—DeSylva, Brown and Henderson.
3. "Chant of the Jungle"—Robbins.
4. "Talking Picture"—DeSylva, Brown and Henderson.
5. "I'm Following You"—Berlin.
6. "When the Sun Goes Down"—Lloyd Campbell.
7. "Singing In the Bathtub"—Witmark.
8. "Your Fate Is In My Hands"—Santly Fox.
9. "Turn On the Heat"—DeSylva, Brown and Henderson.
10. "You're Always In My Arms"—Lloyd Peist.

HAS NEW NUMBER

LONG BEACH, Cal. Jan. 30.—George Broadbent, popular organist and soloist for the Fox-West Coast Theatre, has written a song called "Sweetheart Mine." The number was featured last week at the local house by Herb Kern and his orchestra, with Broadbent on the Wurlitzer.

ORGANISTS SHIFTED

SAN FRANCISCO, Jan. 29.—In a shifting of Fox West Coast organists, C. Sharpe Minor comes out of Loe's Warfield show in San Diego. He will be featured in daily concerts. Jamie Erickson moves from the Fox Senator in Sacramento to the California in San Diego, with no definite successor named for the Sacramento job.

TO PLAY CRUISES

SAN FRANCISCO, Jan. 29.—Lou Miller and his band have been signed for the S. Dorothy Alexander's fortnightly cruises to Mexico the first of which begins February 2. Raquel Torres, picture player, will act as hostess. Miller's organization formerly was at Tahoe Tavern and the Apollo Cafe.

QUILLAN TO START

Eddie Quillan was due to get into production this week on his next for Pathe, an original by Tay Garnett titled "Great Guns." Jimmie Gleason and Garnett did the dialogue and the latter will direct. It is a western comedy, with Eddie Quillan being the main laugh-getter in the role of a dude who goes West to be a cowboy.

OPERATORS UNION STRIKE HITS B. O.'S

SEATTLE, Jan. 30.—Continuing their struggle with John Danz, the local non-union theatre magnate, Local 154, Operators' Union, report progress in their efforts to enlighten the public on the situation.

The State of Washington Supreme Court has recently decided in Danz' favor on the suit to force the Columbia and Winter Garden Theatres, which Danz acquired from Universal last spring, Danz was not so successful in keeping the sign carriers from the walks adjacent to the Colonial and Capitol Theatres, the men being permitted to walk a beat providing they do not come within 100 feet of either entrance of either theatre.

James McNabb, business agent of the Operators, and Jay G. Brown, business agent of the local theatrical federation, firmly believe that the concerted effort of organized labor is having its effect on Danz' boxoffice. Opinion around town among the trade and public is divided on this situation, with the majority possibly agreeing that, should Danz cease his seven-year feud with the labor unions, his b. o.'s would take a nice spurt.

Under existing conditions at the Danz houses, all men work seven-day weeks and shifts that average about 20 per cent more time than the union allows, with the pay declared to take an even greater per cent cut.

GREEN AND STEPT SELL PUBLISHING BUSINESS

Green and Stept, music publishers, sold out their interests this week to De Sylva, Brown and Henderson. Billy Burton, who was local representative for Green and Stept, is out, but no other changes have been announced.

ARNHEIM ON AIR

Gus Arnheim, whose jazz band was a former favorite in Los Angeles, goes on the air regularly beginning next week over KFWB.

MILTON CHANTING

During the three-week run of "The Love Parade," Milton Charles is using Robbins' "Chant of the Jungle" as his organ solo.

BIG STAGE NEARLY DONE

Radio Pictures' big new sound stage, the largest in existence, will be in operation within the next thirty days. The building is 500x150 feet on the ground and floor stories high. Four motion picture companies can work there at one time.

OWEN FALLON

AND HIS

CALIFORNIANS

NOW IN SECOND

YEAR

AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

LOS ANGELES, CALIF.

Hear Our Latest Recordings
"Shanghai Rose" and "Till I Kissed You"
Phone Your Favorite Radio Station
During the Recording Periods

Organ Review

GAYLORD CARTER
UNITED ARTISTS
LOS ANGELES

(Reviewed Jan. 26)
Gaylord Carter, in as the new featured organist after two years as relief organist at the Paramount Theatre, again demonstrated that he is a real student of the organ.
He presented the numbers from "The Love Parade," closing with accompaniment to Jeanette MacDonald's record of "Dream Lover." Although buried in the pit now, he showed ability to meet an audience with poise and personality, and sold himself for good reasons.

Carter looks set for a good run.
Woody.

MUSIC MEN MOVE AGAINST 'HERALD'

SAN FRANCISCO, Jan. 29.—After waiting several weeks for the American Society of Authors and composers to take action against the sale of a bootleg musical sheet called "Songland Herald" on San Francisco streets, local music representatives, acting upon authority of their eastern offices, are proceeding legally to halt the peddling.

An injunction is being sought in local courts to prohibit sale of the sheets, music men claiming it to be a violation of the copyright law. Sheet music sales in stores here, they claim, has dropped off to a considerable degree as a result of this new and heavy competition.

EGGERT DEAD IN CRASH

Jimmie Eggert, well known around the music offices in Chicago, was instantly killed this week in an airplane crash at Kansas City. Eggert was making a business trip from Wichita to Kansas City when the plane crashed just before making its landing. Eggert was Chicago office manager for the firm of Agur Yellen and Bornstein, music publishers.

PLUGGING IN S. F.

SAN FRANCISCO, Jan. 30.—Tubby Garron representing Santly Bros. and Bobby Gross representing Remick, are in town this week plugging their firm numbers.

IT'S A HIT!

"I MISS YOU"

(When the Day Is Done)

Slow Fox Trot

AMERICAN MUSIC CO.

KRESS BLDG., SAN FRANCISCO

REVIEWS
COMMENTBIG POPULARITY
FOR FILM PEOPLE

That the nation likes to listen to film people is proven by the tremendous audience attracted by the "Voices of Filmland" originating in Hollywood studios every Monday and released over the Columbia network. It is said to be the biggest attraction that has ever been produced on the Pacific Coast for continent-wide air consumption.

The Don Lee Filmland Orchestra under Raymond Paige and Earl Burnett's dance band and vocal trio furnish the musical setting.

Billboard advertising all over the country directed initial attention to the feature, and it is stated that this the first national advertising campaign ever launched in which radio has been the central attraction instead of a supplementary advertising stunt.

He's Got a
Fan Like No
Other Could Be

SAN FRANCISCO, Jan. 29.—There have been fan letters and fan letters but the brass medal for the strangest one goes to Eddie Holden who, during working hours, writes Watanahe over KFRC of the Don Lee and Columbia chain.

In Eddie's mail the other day there came a letter signed "Midnight" who, according to the letter, is a jet black dog owned by him.

Every Tuesday, Thursday and Saturday at 10 p. m. when Watanahe comes on the air, "Midnight" stands alert before the loudspeaker waiting for his favorite. When Watanahe's Japanese brogue is heard the dog pricks up his ears, wags his tail and listens intently.

And no other radio entertainer will do.

MIKE FASHION SHOW

Hollywood film fashions are to be broadcast every Wednesday evening over KJH, and are to be described from actual gowns modeled in the same studio. Public is invited to the studio for an eye-fall if an earful is not enough.

MERRYMAKERS SOLD

"The Merry-makers," hour of variety originated and developed by the KJH staff as an experiment, has been sold to a gasoline company and is set as a weekly Pacific Coast broadcast for a year.

HERB

KERN

Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

WM. (Billy) KNOX

SOLO ORGANIST

Fox Oakland Theatre

FRANK

HIPSLEY

And His
Personality Band
Balcones Ballroom
San Francisco

Jay

Brower

Master-of-Ceremonies

FOX EL CAPITAN

San Francisco

Pickups &
Viewpoint

Broadcast executives are invited to study our cross-section of radio-land this week, taken last Saturday afternoon. It provides food for a lot of thought on the part of those who are really anxious to increase their audiences. Do the programs invite the attention of workers who may want to sit around the house on their Saturday afternoon holiday? Are they of a quality to sell advertisers on the attention-holding potency of radio? Would you listen to them yourselves?

One might go on asking questions, but the answer would be the same in every case. And nobody needs to be told what that answer is.

The Paramount-Public hour broadcast over the Columbia network every Saturday night is nothing but a stage, revue and stage and pit talent of the picture theatre in New York, and very little is done to promote the picture angle or the all-talk policy of the Public houses. It makes one wonder if there is anything in the idea that the broadcast is used as a thermometer to determine just how much the public cares for that kind of entertainment, compared to be used in deciding whether or not to go heavier on stage shows in their stead.

Lew Cody spilled himself all over the clock on the M-G-M hour, reciting the poem "Fleur-de-lis." His voice is not beautiful in quality, but, certainly he went heavy on the horizons.

Lionel Barrymore broadcast an appeal for a ten-year-old boy with a perfect English accent for a role in a Dickens picture, "Oliver Twist," now casting, but so far the right one has not appeared. There are millions of actors in Hollywood, except the ones they want.

Oscar Strauss arrived in New York Sunday morning and was shoved on the NBC program the Atwater Kent Co. that evening. He said he had come to this country to make talking pictures and was happy to appear on the radio, as they were practically the same thing, many of them being glad to appear on radio programs for the mike experience, and many radio artists have talking pictures in the back of their minds.

The Philco hour of last Thursday featured Belle Baker. Her voice mixed well, especially when she talked her lyrics. She sang "Old-Fashioned Lady" and "Have a Little Faith In Me" said she just loved her radio audience, and played for the picture "The Song of Love." But it was stage stuff and had little appeal for listeners to whom her name meant nothing.

AN EGOTIST

is a person who cannot make his "I's" behave. I am no egotist but nevertheless insist that my services on a picture are a definite economy, whether they be utilized on plot construction, comedy relief or dialogue.

JAMES MADISON

(An Author and a Showman)
465 South Detroit St.
Los Angeles
(Phone ORegon 3407)

RAID

By FRED YATES

MAKES LAW
FOR NOVELTIES

"Please tell the world we need no moreuke players, pianists, sopranos, tenors or juveniles," says Florence Israel, program arranger for KFWE, "but we do want something unusual."

"We give auditions every Thursday afternoon from two to four, putting them on our monitor system, and no previous appointments are necessary. Performers who have something novel will be heartily welcomed."

IS MUSICAL DIRECTOR

LONG BEACH, Cal., Jan. 30.—Dick Dixon, formerly organist at the National Theatre, has been appointed musical director of KGER along with being featured daily on the studio organ. Dick has secured several musical combinations and soloists for the air and if you should be an arranger or a radio work get in touch with Dick Dixon. He's looking for talent.

INVENTS BEAT SCRIBES

According to technicians at KFI and KECA, it is a waste of time for control men to read technical publications. Developments in improvements and new gadgets come so fast, they say, that publications cannot keep up with them, and the believe it will be five years before they can hope to cover the field and catch up.

BIG DOUGH IN KIDS

Baron Keyes, who broadcasts a children's program from KFI daily, is reported about to sign a new contract with his sponsor at a salary of \$25,000 a year.

On The Air
Happenings

SAN FRANCISCO, Jan. 29.—KFRC has many outstanding mike artists and one of its superior organizations is the Modernists, an excellent music group directed by Mahlon Merrick. In their few short months of existence, this combination has worked up nicely with its symphonic arrangements of popular hits. And they hardly seem enough, for this organization has among its members seven arrangers, all of whom contribute to the group.

Personnel includes Merrick, director; Walter Keeler, violin and voice; John, trumpet, choir; MacAffery, trumpet; Joe Zohn, trombone; Earl Eastman, Mickey Reilly and Meriam Worthington, lute; Ray Jarangan, piano; Tony Freeman, bass; Paul Worthington, banjo, and Bill Ames, drums.

To its daily schedule N. B. C. has added "Meet the Folks," a program that is an innovation in radio entertainment. Through KGO listeners-in are introduced to members of the artist staff daily except Sunday from 9 to 9:30, with Madonna Todd, of the N. B. C. publicity department, interviewing the artists.

In a short time Cotton Bond has risen from the rank of a newcomer to KFRC to a valuable member of the artist's staff, his latest achievement coming this week when the Cuto company selected him for their programs over that station. Bond, with an assisting group of artists, will be heard Friday afternoons between 5:30 and 6.

Oh, Fred Yates! You said something on your page last week about believing Doby and Lou to be in San Francisco. Well, you were right. They blew in from Seattle recently and have been doing some nice work at KFRC.

Max Dolin, musical director on the coast for National Broadcasting Co., is featuring on his program a new instrument, the Therman, played by simply moving the hands in front of two metal antennae protruding from a wooden cabinet. One of these antennae controls tone, the other, volume.

CHATTER
NEWSWEEKLY FROLIC TO
BE KFWE FEATURE

A weekly radio frolic is to be featured by KFWE in the near future.

The Jambores, Merry-makers, Lion Tamers, and so on have ravaged in numerous popularity with radio listeners, and the Warner station is the newest to go after their share of this audience. The program is to include pageants and music, planned to a continuity, and a contest will be held for a suitable name which cash prizes as an inducement.

Gets Short
History of
These U. S. s

Taking his cue from Calvin Coolidge's assignment to write a history of the United States in 500 words, Jose Rodriguez has asked KFI listeners to try their hands at the task.

The first received left 486 words unused. Grafon C. Allen, of Los Angeles, contributed the following:

Conceived in rebellion; preserved in the past; justifiably a man; destroyed by abuse of power."

Which does not say much for the brotherhood of man.

Maurice Chevalier is billed for radio appearance over the Don Lee chain, February 2, 7:30 to 8:30 p. m.

Aphrodite-Godiva, Lord Aschar, Mocha and Madame Odle-de-Poker, with Professor Sutchotch m. "The Subjects treated: Making the Arm More Attractive," "Three Musketeers" and "The Theatre in 1930." Just a body and too exaggerated to be humorous at first hearing; like a comic strip, something to be followed from week to week. Ad plug was selling radio artists for personal appearances.

KFI (6:30 p. m.) Walter Damosch and Orchestra on NBC from N. Y. Up to usual high standard, classic music. Damosch's comments always most interesting and well presented.

TUNE IN ON
DUD
WILLIAMSON
MASTER OF CEREMONIES
AND STAFF ARTISTS
KYA SAN FRANCISCORUSS
COLLER

And His

CELLAR SHAKERS

Radio Station

KFWB

Program
ReviewsCROSS-SECTIONING
RADIOLAND
THUMBAIL REWINDS
LOS ANGELES

KMIC (12:50 p. m.) Hoarse voiced man answering questions about the future and soliciting \$2 for forecast. Followed by dance record program.

KGER (4:10 p. m.) Dance records.

KFOX (1:30 p. m.) Cherio Boys. This duo good entertainers of pop variety. Can sell a song. Plugging furniture store. Followed by Tom Mitchell singing pop numbers. He plugs a lending institute and is heard over several stations. Is a constant singer.

KCFE (2:00 p. m.) Dance music remote from the Orange Grove Cafe, Card Londoner's Orchestra. Announcements plug night show. KMX (2:30 p. m.) Regular Saturday afternoon feature, broadcast complete opera from records. Eddie Albright telling the story between numbers. "The Walkers" this time; great entertainment and has big audience. Always seems to be noises from this station sometimes nerve-wracking.

KFVD (4:45 p. m.) Dance records.

KFWB (4:50 p. m.) Charlie Davis singing pop songs, uke accompaniment. Even if the voice is not of conspicuous quality his words can be heard; not unpleasant. Ad plug for a gland food. Another ad plug for restaurant. One song, then three more ad plugs, one for furniture store, one for "Makers of successful men and women," then one for a finance company selling repossessed cars. Auctioning of announcer's copy can be plainly heard.

KQOZ (5:05 p. m.) A woman interpreting vibrations and forecasting events for inquirers. Organ music background.

KELW (5:15 p. m.) Man talking through his nose about astrology, answering questions and selling an astronomical hour clock. Also bawling out what he called "hoosey artists with Oriental names."

KMYR (5:30 p. m.) Announcer telling of ginger ale label content, then plugging fried chicken plate. Record, "Who, then, are all about blankets and another ad about free airplane rides. KECA (5:45 p. m.) "Mister" Williams in piano selections, "Don't Want Your Kisses," "Year From Today," "Song I Love" and "Aren't We All?" Good average, and sounded better than with a poor voice. If you like it at this time of day it takes the place of daughter playing in the parlor while mamma gets supper.

KELW (6:30 p. m.) "Nite-Nite" program over CBS from New York. Thirty minutes of goofy burlesque by characters known as Gabriel,

FOX WEST COAST THEATRES
PRESENT

PETER BRESCIA

AND HIS

CONCERT ORCHESTRA

FOX T. & D. THEATRE
OAKLAND, CALIF.

WALTER KRAUSGRILL

AND HIS MUSIC

EL PATIO BALLROOM MARKET AT VAN NESS
SAN FRANCISCO

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA

LOEW'S WARFIELD SAN FRANCISCO

Vaudeville and Presentations

R-K-O ORPHEUM

SEATTLE

(Reviewed Jan. 25)

Here is a pip of an all-round vaudeville bill, with the next-to-shut act sharing honors with the opener for the heavy hand music that each act grabbed off at the opening show.

The Alexander Sisters, Ann, Gertrude and Rose, started things in the opening spot. Ann and Gertrude did their Apache and Russian numbers in whirlwind style with Rose clicking on violin and solo dance work. The trio opened and closed with as neat a dance opening that's been seen here for a little while. The act has improved considerably since playing Pan and merits a better spot.

Ken Christy, assisted by Barbara Bronell, Helen Huntington and an unbelied bell-hop, offered a domestic comedy skit that had plenty of laughs to it. They threw in a little hooding that landed nicely.

Healey and Cross, in the troy spot, knocked 'em over with their harmony songs, with Healy at the piano. Here is a sweet musical bit, and the boys can hold their places with the rest of 'em.

The next-to-shut act had Jesse Block and Eve Sully billed. Due to the fact that the former's mother died a few days ago, Allen Cross of the previous act stepped to the breach and with Al Boasberg's material and the heavy assistance of Eve Sully, brought out belly-laugh in rapid succession. Boasberg can take a how together with the clever pair, for this house hasn't laughed as much since Olsen and Johnson were here and in some cases more. Put this one in next-to-shut any place.

Howard's Shetland ponies and dogs closed the bill in fine style. Tiny Burnett and his Orchestra,

with the able assistance of Myrtle Strong at the organ, preceded the vaude with selections from the next opus, "Flit-the Deck." This gang of syncopators got their usual big hand.

Belle Daniels' "Love Comes Along" was the opus, and had 'em standing in line for the early show.

Jean.

RKO

LOS ANGELES

(Reviewed Jan. 24)

Vaude bills here have been above par for the past two weeks, and the current bill of five acts will contribute more prestige and accordingly pull in future dollars quicker to this house.

Fritz and LaRue opened. Flash act, and better than good. Five dancing cuties and okay. Billed team scored nicely with some well-delivered dancing.

Fritz and Jean Hubert in deuce spot landed in double forte style. It's a sure antidote for the Vested Blues plus a flock of laughs.

Curly Burns offered a skit titled "Chicago" and clicked in cyclonic tempo. The black-face comic was capably assisted by a duo of assistants and his laugh vehicle is just what the doctor ordered.

Eddie Pardo, delineator of songs and some comedy, had everything his own way and could have stayed longer. A good bet on any bill. Bechee and Rubyette Company sold their strength and agility wares for full value. A fitting closer.

"Dance Hall" (Radio Pictures) on the screen. Business excellent as is consistently the case.

Eddie Meredith.

CONTRACT FOR SPARKS

Ned Sparks has been signed to a long-term contract by Radio Pictures.

CHINESE THEATRE

HOLLYWOOD

(Reviewed Jan. 25)

Al Norman steps out of the Abe Lyman Orchestra with a lumber-leg dance to offer which is great stuff, and thereby Al saves the whole proceedings, entitled "The Kit Kat Club," from being just another jazz band program.

The girl dancer with the outfit, Lucille Page, is both good and with some new steps, rating well above average, but without Al's lumber-leg stuff she alone wouldn't pull it up above a routine affair.

One thing is certain, the conclusion being warranted by the applause given Norman and Miss Page, and that is that the picture audiences are hungry for stage entertainment of the right sort. These two took very good hands indeed, and lesser but still warm applause was accorded other interpolated solos and duets. The band numbers were the least enthusiastically received of all the offerings.

The curtain went up on the setting of the presentation, a very neatly arranged black and white act, with the set unbecomingly staircases to right and left. Opener number was "Chant of the Tangle" with Phil Neely, a member of the band, singing a chorus of it through a megaphone.

Ted and Jack Dale, also from among the hand boys, then did a xylophone and piano duet, following it up with the piano and a vocal rendition of "That's Her Now." Their comedy was not overdone and they rated the time given them.

Lucille Page then came on for her first number, arrayed in a costume, the what-ever-was-it being silver, pretty and shapely. Miss Page had on tap some controlled kicks and acrobatic stunts which had a delightful element of newness and were well sold, meriting her a good hand.

Abe Lyman then took the spotlight by doing a drum number with the piano for accompaniment. Then came the highlight of the stage show, Al Norman's lumber-leg dance. This boy has a personality which he sells admirably, and the unaffected and easy manner in which he offers the ludicrous moments of his dance, commingled with real ability, mark him for a bet sure to please. The customers demanded and got an encore and would have liked more.

Phil Neely followed, singing "Love, Your Spell Is Everywhere," in a nice baritone, and Miss Page came back in Dutch pantaloons and waist and with some more new steps. There were

some nifties among them, and she deservedly took a good hand at the conclusion as well as applause moments along the route.

Finale was another fast number by the band, with individual members of the group interpolating featured moments. The best of these were the playing of two clarinets by one member, and the old standby blarney of the trombone. Abe Lyman apparently has improved in the art of catching his tossed-off drumsticks since he was at the Uptown here, missing only every once and awhile at this matured instead of constantly, as used to be the case.

There is one extremely weak point about the presentation, and that is the lack of a master-of-ceremonies. Such a functionary, brightening up as he does what the troupe develops into a routine of offerings, is badly missed, and the chill with which he house some orchestration was due to the lack of a master-of-ceremonies. The lack was especially noticeable when one's eyes could be centered during the numbers, as the gesticulations of such an individual always relieve what otherwise becomes a matter for restlessness. A cracking good m. c. with a pleasing personality and a gift of humor, would do much to build up this outfit.

The feature picture, M-G-M's "The Rogue Song," starring vehicle for Lawrence Tibbett, and the house was capacity, as has been the case since its opening and, as so, it looks, will be the case for some time to come.

A.H.F.

LOEW'S STATE

LOS ANGELES

(Reviewed Jan. 24)

The "Trees Idea" used the well known musical composition of that name for its theme, and opened in one before a black drop, the center figure of which was a luminous tree. On each side were panels which were unveiled at intervals to show various varieties of trees.

The band was in the pit, under the baton of m. c. George Stoll. George, however, made no announcements in this "Idea," except for his own specialty. Acting as a sort of non-speaking m. c. was Phil Sullivan, costumed as a woodsprite, carrying bow-and-arrow. She whistled bird-calls.

Ted Reicard, tenor, and Christel LeVine, soprano, registered good voices and personality when they appeared to sing the theme. The panels revealed "Shade of the Old Apple Tree," with a couple dressed 1900 style; a banana tree with a

pair of hula dancers, one of whom lay down at this show; a coconut palm with that ace adagio pair Mavis and Ted, and "Trail of the Lonesome Pine," with a pair of girls dressed mountaineer. Then came the girls of the line in a flash number, costumed in palm headdress and bark tight.

Specialty interlude presented Jimmy Fawcett, who hooped a fast stepping acrobatic routine that won hearty applause, then followed Walter Brower in his perennial dance number. He does it well, but it's about time he developed a new routine.

George Stoll then stepped up on stage with his violin, taking with him his drummer, Lou Erickson; his bass violinist, Vic Delorey, and his pianist, Walter Ruick. They dished up "Taint No Sin" and "Love, Your Spell Is Everywhere," vocalizing choruses. They won a great hand.

Next scene was the land of gnomes, butterflies and birds. A pair of girls came on with a big Fairy Tales book, delivering a tap routine, then gave way to the line, which dazzled the fern part of the audience in rose-colored costumes. They gave a pleasing, well-balanced routine of formations.

Next, Terrell and Hanley in their dumb comedy-act act. (Continued on Page 15)

PAUL MALL

"HOT DOMINOES" Idea
Elismore Theatre, Salem, Ore.
Thanks to Fanchon and Marco

SYLVIA DOREE

Featured in
Fanchon and Marco's
"JAZZ TEMPLE IDEA"
Tabors Grand, Denver, Colo.

MURIEL STRYKER

Fanchon and Marco's
DESERT IDEA

TOOTS NOVELLO

Fanchon and Marco's
"Overtures" Idea
Direction Wm. Morris

GEORGE and FLORENCE

BALLET MASTER and MISTRESS

Australia's Largest Theatre

—THE STATE, SYDNEY—

PRODUCING WEEKLY CHANGE

NOW 34TH WEEK

Address—State Theatre, Sydney, N. S. W., Australia

PHIL

SYLVIA

WHITE and NOIR

TENOR

SOPRANO

Booked Solid Over R-K-O Circuit

In "Songs and Steps"

FANCHON and MARCO

PRESENT

EULA BILCOFF BOB

Featured in "Eyes" Idea

Loew's State, Los Angeles,

This Week

LOUISE BRANING

THE VERSATILITY GIRL

"OVERTURE" IDEA

THIS WEEK FOX THEATRE, SAN FRANCISCO

THANKS TO FANCHON AND MARCO

ARTISTIC SCENIC ADVERTISING CURTAINS

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Producers and Distributors of
RADIO PICTURES

LAUNCHING AN ERA OF ELECTRICITY ENTERTAINMENT
1589 Broadway
New York

Presentations

(Continued from Page 14)

scoring big in the laugh percentages; a skillful, well-oiled routine.

Nayon's Birds, a performing parrot act, came next, in a tropic woodland setting. A gorgeous feathered display of numerous birds, many of which performed very clever tricks. The customers liked it.

Opening the finale, the girls of the line came on in pastel shaded chiffon costumes, then everybody on, many of the girls going up ropes, taking parrots up, Mavis and Ted making adagio center stage, for a gorgeous flash finale.

The picture was M-G-M's 1929 Hollywood Revue.

FIFTH AVENUE SEATTLE

(Reviewed Jan. 23)

The "Let's Pretend Idea" was a weak follow-up to the gorgeous "Black and Gold Idea" seen here last week. It started out like a million, with a finale that had less kick to it than the worst of 'em. The opening scene, a huge pumpkin with the theatera seated in the center and 12 line girls with pumpkin heads doing the usual routine that was highlighted when Rita Lane, a little blonde soprano, put the necessary kick into the theme number "Let's Pretend."

George Green, colored skate artist, although not fitting in with the idea in any way, shape, or form, more than overstay his limit on the skates, but nevertheless, to his credit, got a deserved good hand. Shorten this up with less repeats and he'd go even better.

A couple of hoofers, George Tillyou and George Rogers, had a comedy dance offering that could have been cut short to better advantage. This one dragged considerably due to its length, and for no reason whatsoever Ed Chaney, co-producer of the idea, also did some hinting.

The girls did a semi-Tiller number that registered fair and they were entitled to what they got.

The outstanding bits on the bill was Rita Lane's singing and Florence Forman's high kicking.

A couple of the line girls in a specialty acted which they hated each other, which offset their otherwise fair offering. This one needs jerking up badly before it hits

cast, with lots of rehearsal snafus for the line. At present it's pretty weak.

Peabody started out early with his specialty, doing a violin solo with one of the boys at the piano, playing and singing Berlin's "Love," theme song of "The Treasures," topping it off with "Rio Rita," in which Joe Woodbury, Billy Barrett and Ralph Meyer joined together in a novelty quite a few of strings and song to a nice response.

Eddie fitted in later with his piano specialties using "I'm A Dreamer," "Talking Picture of You" and "Sunny Side Up," starting these off with the sextette from "Lucia."

Peabody's banjo work was the outstanding offering of the presentation and naturally garnered the most applause.

Irrelevance of the quality and length of the stage, offering, the public laid their dough on the line to see and hear and it's what they come to see and hear and it's what they don't get, or enough of it, they go out numbing.

They went anywhere from eight to ten numbers from Peabody including the "St. Louis Blues," but he finally got 'em to lay off the latter, for a while anyway, and they've got to have plenty banjo, and whoever is at fault can take this tip if Peabody's stay here is to be as successful as his first week.

The screen feature was "The Bishop Murder Case."

Jean.

KEN DAILEY WEDS

Ken Dailey, general manager for the Ken Levey, offices, was married Thursday, January 23, to Arabelle Wiley, a non-professional. The ceremony took place in the Saint Augustine Church. Dailey is 35 years old and his bride 26. The wedding culminated a romance of two years.

NANCY DUE BACK

SAN FRANCISCO, Jan. 30.—Nancy Carroll, Paramount star, is expected here this week on a return voyage from Honolulu where she has been vacationing with her husband, Jack Kirkland. Kirkland returned several days ago.

SUPPORTING DIX

Henry Armetta, Italian actor with 16 years' film experience, will be supporting role in Richard Dix's second radio starring vehicle, "I Love You."

PICTURE REVIEWS

'LOVE PARADE'

(Continued from Page 4)

lyrics. The story is quite adequate for opera purposes, was by Ernst Vajda, with the libretto by Guy Bolton.

CASTING DIRECTOR'S VIEWPOINT: Maurice Chevalier has added to his usual fem appeal a chance to find himself in various uniforms, and to put across his personality in several sequences well thought out for this purpose. All of which should please his fans.

Jeanette MacDonald is a most pleasing leading lady for him, being pretty, appealing, convincing and a real singer.

Lynne Lane contributes no small share of the comedy, his allotment being the lower portion of it, and his curvy falling prowess comes in for good response.

Opposite him is Lillian Roth, who lives in good stanzardized stage fashion. There is a Greek chorus of cabinet ministers among them being Lionel Belmore, Eugene Palette and Albert Roccardi.

Edger Norton is well cast as the chamberlain.

'DANCE HALL'

(Continued from Page 4)

it to be believed that he would have had some touching sequences to his credit.

Jane Murfin and J. Walter Ruben did the scenario and dialogue. **CASTING DIRECTOR'S VIEWPOINT:** Arthur Lubin did the same as he always does, unpleasantly-pitched voice and all. Not so good.

Oliver Bordens' voice registers clearly, but her performance was one of those one-two-three emote procedure.

Joe Cawthorn, if any one doesn't happen to know it, is a comedian that the tables can use on often as they want without fear of overdoing it. Into the frequently dull footage of this picture he burst like Old Dutch Cleanser to brighten and sparkle. The picture was all his.

Margaret Seddon was naturalness itself in the mother role, and easily took credit for bringing to herself the major portion of the audience's sympathy.

Ralph Emerson's recitation of lines was just recitation, but set nearly so much so as that of Helen Kaiser, who was not unreminded of a Saturday night entertainment at the little Red Schoolhouse.

Lee Moran was well cast as a soda-jerker, and completing the cast were Tom O'Brien, Natalie Joyce and Patricia Caron.

'ROGUE SONG'

(Continued from Page 4)

EXHIBITORS' VIEWPOINT: If you have any ability whatsoever at exploitation, this is a sure-fire cooking for any first run house, either for a run or for a week or two. All you have to sell is Tibbett's voice and the new type of screen entertainment for the opening shows, and word-of-mouth should do the rest.

PRODUCER'S VIEWPOINT: Lionel Barrymore has scored a distinct triumph in the direction of the picture. His next best thing of the Tibbett voice with the story interest is splendid, and many of the scenes have been hand-

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ded in a manner which keeps interest moving at a rate far better than, it is to be guessed, was indicated by the script.

Other credits are "Based upon the operetta 'Gypsy Love' by Franz Lehar, Dr. A. M. Willner and Robert Bodansky, Story by Frances Marion and John Cotton; Suggested by Wells Root; Music by Franz Lehar and Herbert Grey; Lyrics by Clifford Grey."

CASTING DIRECTOR'S VIEWPOINT: Lawrence Tibbett has firmly taken his place as a screen star, so long as music lasts at the least, and possibly much longer.

Catherine Dale Owen, in the fem lead opposite him, is again in a part which calls for keenness of manner and considerable hauteur. In these roles she is consistently in character and excellent. It would be interesting, however, to see her for once in a more emotional part, just to see what she could do with it.

Next to Tibbett's acting, the nearest work is done by Florence Lake. The part, that of the rogue's sister, is very small in footage, comparatively speaking, being only one sequence of distress at her betrayal, and another one of her death. But it stands out.

Judith Bossell is exceptionally well cast as a naughty countess; Ulrich Haupt plays a short but acceptable heavy; and Elsa Allen takes fullest advantage of the limited opportunities of a mother role. Satisfactorily doing other minor parts are Nance O'Neil, Lionel Belmore, Wallace MacDonald,

Kate Price, H. A. Morgan, Burr Macintosh and James Bradbury, Jr.

Stan Laurel and Oliver Hardy have frequent cut-ins, doing the same kind of stuff they usually do but this time in Russian clothes. It is not up to their average for laughs, and the casting of this duo of ace comedians in the picture is questionable. They have become so firmly established and familiar in their own two-reel, movie-day field that their presence could not help but jerk the audience out of the illusion of reality whenever they appeared.

The Albertina Rasch Ballet had a very pretty toe dance to offer, exceedingly well shot as to angles.

CRISP WITH R-K-O

Donald Crisp has been signed by Radio Pictures to direct "Cooking Her Goose," which will mark the reunion of the popular silent day team of Mary Astor and Lloyd Hughes. William Siström, who recently went from the post office to the Radio general manager to that of associate producer for R-K-O, will have this as his first supervisory assignment under his new contract. Starting date is tentatively set for February 12.

NEW YORKER IN "BRIDE"

Arthur Hammerstein has withdrawn Robert Chisholm from the cast of the New York play, "Sweet Adeline," and assigned him to a featured role in "Bride 66," musical production which he will make for United Artists.

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